

THE ACADEMY.

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TABLE OF CONTENTS.

	PAGE
OWEN'S SKETCHES OF THE ITALIAN RENAISSANCE, by MAURICE HEWLETT	453
RECOLLECTIONS OF THE AUTHOR OF "RAB AND HIS FRIENDS," by J. M. GRAY	454
BROWN'S OLD JOHN, AND OTHER POEMS, by PERCY ADDLESHAW	455
THE CORRESPONDENCE OF THE ENIGMÉS, by H. MORSE STEPHENS	456
THE A. L. A. INDEX, by W. E. A. AXON	457
NEW NOVELS, by G. BARNETT SMITH	458
SOME COUNTRY BOOKS	459
NOTES AND NEWS	460
THE FORTHCOMING MAGAZINES	460
UNIVERSITY JOTTINGS	460
ORIGINAL VERSE: "LOVE'S ANGUISH," by T. K. DEALY	460
OBITUARY: FREDERIC SALMON GROSVENOR, by J. S. C.	461
MAGAZINES AND REVIEWS	461
SELECTED FOREIGN BOOKS	461
CORRESPONDENCE—	
The Memoirs of Captain Carleton: Swift or Defoe? III., by C. E. DOBLE; Nathaniel Hawthorne, by MENEURE D. CONWAY	461
APPOINTMENTS FOR NEXT WEEK	463
BALL'S VARIORUM APOCRYPHA, by PROF. SANDAY	463
ANOTHER COLLECTION OF ANCIENT MSS. FROM CENTRAL ASIA	463
CORRESPONDENCE—	
The Semitism of the Hittites, by T. TYLER	464
SCIENCE NOTES	464
PHILOLOGY NOTES	465
REPORTS OF SOCIETIES	465
THE ROYAL ACADEMY, III., by CLAUDE PHILLIPS	465
NOTES ON ART AND ARCHAEOLOGY	466
STAGE NOTES	467
LEONCAVALLO'S "PAGLIACCI," by J. S. SHEDLOCK	467
MUSIC NOTES	467

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ROYAL GEOGRAPHICAL SOCIETY.—THE ANNIVERSARY MEETING of the Society, for the Election of President, Council, &c., will be held, by permission of the Chancellor and Senate, in the HALL of the UNIVERSITY of LONDON, Burlington Gardens, on MONDAY, the 29th of May, 1893, at half-past 2 o'clock p.m. During the Meeting the Royal Medals and other Awards for the Encouragement of Geographical Science and Discovery will be presented.

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An Entrance Examination in Arts (introductory to the Faculty of Medicine) on Monday, June 19th, and following days.
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Your sceptic, therefore, from Pyrrho to Renan, has been the man who has doubted the possibility of discovering truth-absolute.

He has even not so much as heard whether there be such a truth. Mr. Owen tries to refine upon him. He aligns him with the mystic and the synthetic philosopher, with Scotus Erigena and Abelard, in a way that reminds us of Pico della Mirandola's "Religio, autem, veritatem habet, Theologia invenit, Philosophia quaerit." He gives him philosophy's unwearied pursuit of the Absolute and the One. Granting it for the moment, I do not see how that composes the difficulty. Such a definition, which may very well include Bruno and, perhaps, Pomponazzi, cannot possibly be stretched to hold also Pulci and Macchiavelli—Bruno, the "God-intoxicated" idealist who was goaded from the asylum of one dogma to spring to that of another, Pulci, the mocking Pagan, Macchiavelli, the Gallo of the Renaissance! If scepticism be less an attitude of mind than a gradual development, a slowly opening point of view, Mr. Owen might well have styled his book a History of Scepticism in Italy, or (with better title than Mr. Lecky) of Rationalism, or even of Thought; for undoubtedly there was a germ in the Middle Age itself which made for the doubt, and, indeed, for the pessimism of Vanini and of Leopardi. But sceptics! I know that Mr. Owen forearms himself against the grave charge of calling Dante a sceptic. The first half of his book is admitted to be precisely a history of Italian thought, and deals with a complex and many-hued movement with most patient lucidity and order. My point is that he might have found—had he so desired—some very definite sceptics before Guicciardini. As it is, it seems to me rash to take the freethought of the four poets, with whom he commences, too seriously. Dante and Boccaccio he practically surrenders. Petrarch, if anything, was a rationalist rather than a sceptic; he argued, but he did not doubt. Pulci was a scoffer, with a sneaking kindness for naturalism. All four (and it is curious that Mr. Owen does not take this into account) were artists of the pronounced Italian type, sensuous, ever leaning to the concrete and the positive, religious on impulse, quick to laughter or tears, but moved most of all by two root-instincts—curiosity and the desire of beauty. Now, you may call one and the same literary artist Catholic or Protestant, Hegelian or Materialist, according as you drop upon different passages; but the fact remains that, in so far as he is artist, he is Pagan: he posits the divine in natural facts and natural acts; he posits it in art, in the mere exercise of his literary faculty, the turn of a phrase or the adequacy with which he expresses his sense of things. Tennyson did well to be angry when certain critics reproached him for the sentiments of "Locksley Hall Sixty Years After"; Boccaccio went to church and lived indifferent honest notwithstanding the "Three Rings" and one or two very dubious *novelle*. A work of art is a picture of life, but it is not a document. And then, over and above this, there is the Italian temper to be reckoned with. I don't know where I can find this better stated than by Mr. Owen himself, or one of his personages. That is the advantage of the dramatic form

when it is handled after Plato's manner. On p. 219 Arundel says:

"I must confess I thought your general conclusions were frequently vitiated by a tendency too common to all investigations on the subject—I mean a disposition to exaggerate, in the direction of free thought, the implications derivable from the free speech of the Italians. Because, for instance, the old Mysteries or the Goliard, or Provençal poetry, were redolent of free expression, that seems to me no sufficing warrant for inferring that the freedom was intended to be taken *au pied de la lettre*. Nothing is more remarkable in the Italian temperament—I suppose it belongs to all the Latin races—than the disproportion that exists between speech and genuine sentiment."

And Harrington adds an excellent commentary:

"Its source is an extreme sensitiveness or impressionability, which is apt to seem evanescent, not because it is superficial, but because it pertains to a strongly and variously emotional nature. . . . Applying the argument to Renaissance literature, I should say that the expressions of free thought, e.g., in the songs of the Goliards, or in the Decameron, or Morgante, must be taken for what they are—the actual sentiments of the writers at the time of writing. But we must bear in mind that the errant cleric, or Boccaccio or Pulci, might have been surprised into very different arguments and sentiments at another time."

That is very well put indeed. Dr. Trevor does not seem able to dispose of the point satisfactorily. "The literature of the Renaissance," he says, "is a *bona fide* expression of extreme licence." To me, as to Harrington, it appears to be an adequate expression of the Italian temperament envisaging his motley surroundings; and I think Mr. Owen has unduly forced the inference that great moral laxity ensued upon it. May it not have been the other way?

Where, then, is it time to ask, are the sceptics of the Italian Renaissance? Well, assuming the Emperor Frederick to be disqualified (and I do not know that all Italian history can point to such another), we come down to Lorenzo Valla, having skipped over Guido Cavalcanti and Poggio. Surely Valla was a pattern sceptic! No poet, as was Pulci, no professional politician with Macchiavelli, no philosopher or professor with Pomponazzi; nothing but a critic, a doubter, a man of shrugs. Keep back the three poets for a history of Neo-Paganism, dismiss Macchiavelli, retain Guicciardini, add Valla and Leo Battista Alberti and Leo X., and you have a tolerable chain of real sceptics from the dawn to the zenith of the Renaissance. And this without speaking of Lorenzo and men of his stamp, who were tacit sceptics with those occasional spasms of acquiescence so characteristic of Italians.

But, as I have tried to show, Mr. Owen gives us a much finer thing—a history of the Renaissance from the intellectual side. He traces, first, the causes which made it what it was: a critical estimate of things in their relations to each other, a birth of self-consciousness, a revival of the Pagan attitude based upon the discovery that knowledge, opinion, belief, conduct were relative, and that "man was the measure of all things." This he does by his paragraphs

upon the "Secularisation of Literature." The springs of the process he only hints at. But he is right in assigning an important part to the failure of the Second Advent to do what was confidently expected of it—that is, to arrive—and in showing that criticism was thus provoked of certain other sacerdotal pronouncements no more emphatic or positive. He touches, too, upon the Crusades, but, rather oddly, omits one of the most profound causes of all—the Franciscan revival. This is rather like discussing modern religious thought without any reference to Wesley. Emotional rather than intellectual, that astonishing tide of passionate heart-service was the one thing needful to compact the piece. Or, to use Carlyle's metaphor, perhaps it was the fire from heaven which set the accretions of centuries in a blaze. The account of the Goliardic poetry and of the civilisation of Provence is exceedingly well condensed. More might have been made of Provençal scepticism (there, as elsewhere, closely allied to mysticism), and certainly more of Frederick's court at Palermo. But the whole summary is delightful reading, and makes one wish to have that history of Neo-Paganism from Mr. Owen, at all events upon the philosophical side, where it is very obvious his sympathies lie.

When he comes to work out in detail the three remarkable figures of a later day—the real matter of his book—Pomponazzi, Bruno, and Vanini, the ground shifts; we are in the midst of Pantheism and beating up for Spinoza. One is glad to get them, grateful to Mr. Owen for doing the service here that he performed when he rescued Scotus Erigena and Occam from the abyss; but one is driven to ask, how were two, at least, of them sceptics? Really, it does seem as if Mr. Owen had confused scepticism with heterodoxy. But surely, although the doxy of Bruno and Vanini was not that of Rome or Geneva, it was a settled doxy, rising in Bruno to a dogmatic idealism very much like that of Spinoza. It is difficult to read pp. 302-312 of this book, or Bruno's own *Eroici furori* (his "philosophical *Sursum Corda*" as the author well says) without considering him, if not a Pantheist like Campanella, at least a Pan-en-theist and a mystic. As for Vanini, Mr. Owen does him laudable service by "scraping off the mud so malignantly thrown at him" by Victor Cousin: he was assuredly neither atheist nor debauchee on the evidence. Arundel calls him "a Pantheisticatheist," which, Mr. Owen will agree, is very near tautology. Like Bruno's, his faith is extremely difficult to define. What he thought "as a Christian" is hardly to the purpose. A Christian he was not. In a very admirable summary on p. 405 Mr. Owen, while admitting the difficulty, suggests the outlet—

"Like Faraday, in our own times, he may have been one of those men whose religious life resembles a secluded temple apart from the haunts of men, and even from their ordinary existence—a retired region of the soul, removed, sometimes by no small distance, from philosophical and scientific conclusions—a closet with the door shut in which they hold secret communion with the Eternal."

Pantheist or sceptic, poor Vanini has found

a doughty ally in Mr. Owen. Giordano Bruno had been befriended earlier, but the account of him is exceedingly fine. The pages are packed with a closely-reasoned digest of his teaching; but here and there the author is tempted to be himself, and then he is eloquent. The dialogue which closes the chapter is one of the best in the book. It introduces some hard hitting against "little systems" of our own, but I am sure it is none the worse for that. Speaking of what he happily calls Bruno's "infinitising" process, he says that it was often happily employed against ecclesiastical dilettantism.

"I often long to ask," says Mr. Harrington, "about some petty detail of Christian worship, or some unimportant matter of doctrine—How would it bear the test of the infinite in time and space? What would the inhabitants of Sirius . . . think of our squabbles about vestments and rubrics, or the charity of the Athanasian creed? Whereas the precepts on which Christ lays stress have distinctly an infinite and eternal character."

Mr. Harrington adds,

"Undoubtedly; they partake of the old formula for universal truth, which, by some strange irony, has been adapted to ecclesiastical dogma: 'quod semper, quod ubique, quod ab omnibus'" (pp. 337-8).

This is very much to the point just now. The discussion wanders on to Pantheism and, finally, to the gracious conceit of the "Anima Mundi"; but, much as I should like it, I must forbear to quote. It is pleasant to feel sure that, under the half-playful aspirations of Miss Lylester, there rests the broad and large-minded sympathy with whatsoever things are lovely and of good report, of Mr. John Owen.

MAURICE HEWLETT.

Recollections of Dr. John Brown, Author of "Rab and his Friends." By Alexander Peddie, M.D. (Percival.)

To produce a satisfactory portrait of the author of "Rab and his Friends"—one that would be recognised as adequate by those who knew the man, and that would convey a true impression of him to those who never saw him in life—is a task of uncommon difficulty. It has been found difficult enough to produce a satisfactory rendering even of his visible aspect. The paintings that portrayed him—the best of them, that cabinet-sized bust portrait by Sir George Reid, not excepted—leave much to be desired. The delicate lines and contours that made his countenance what it was, the changeful expression that transfigured it, were things too subtle, too evanescent, for graphic art to seize them and make them her own. And to the literary artist the difficulty is not less, is indeed vastly greater. In reading the best accounts of his life that have been published, we feel, perhaps, that all that has been said is true, but how much has been left unsaid, how much that was essential to a faithful and adequate portrayal of his fascinating and most original personality.

It was believed that a memoir, more extended than the sketches which have already appeared, would be prized by many

of Dr. Brown's friends, and Dr. Peddie has expanded his presidential address, delivered before the Harveian Society in 1890, into the present volume.

Dr. Peddie possessed the advantage of long and intimate acquaintance with Dr. Brown. He first met the subject of his memoir when, as boys of twelve, they sat together on the pulpit stairs of Rose-street Secession Church, at the induction service—at which his father assisted—introducing the elder Dr. Brown as pastor of that congregation; they were fellow apprentices under Dr. Syme in the Minto House Surgical Hospital; and throughout life they remained attached friends, closely associated in their professional pursuits.

Dr. John Brown, born at Biggar, Lanarkshire, on September 22, 1810, came of a family of distinguished dissenting clergymen. His father, the Rev. Dr. John Brown, was Secession minister of Biggar, and afterwards of Rose-street and Broughton-place congregations in Edinburgh; his grandfather, the Rev. John Brown of Whitburn, was a well-known divine and author; and his great-grandfather was the Rev. John Brown of Haddington, compiler of *The Self-Interpreting Bible*, a work exceedingly popular in its day among the "gravelivers" of Scotland.

Dr. John studied in the High School and in the University of Edinburgh, where he formed lasting friendships with such men, afterwards distinguished, as Sir Theodore Martin, Lord President Inglis, Lord Moncreiff, and Sir Douglas MacLagan. At the age of seventeen he commenced the study of medicine under Prof. James Syme, who had resigned his chair of anatomy in the university, and who soon afterwards began to teach in the Minto House Surgical Hospital and Dispensary, which he had founded. The relations between teacher and pupil were most cordial, and Dr. Brown has embalmed the memory of his old master in a charming sketch.

In 1832 Dr. Brown became assistant to Dr. Martin, of Chatham, and distinguished himself by his intrepid devotion to duty during a terrible visitation of the cholera. Returning in the following year to Edinburgh, he took his M.D. degree; and, settling there as a family physician, he gradually drew to himself what was best in the society of the city, of which, for the rest of his life, he was one of the best known and most loved citizens.

In the intervals of professional labours Dr. Brown found time for literary work of rare and individual character. His first important effort in this direction was a series of criticisms on the exhibition of the Royal Scottish Academy, published in the *Witness* newspaper in 1846, when Hugh Miller was its editor. The more interesting portions of these notices have been preserved in the collected editions of Dr. Brown's works; and, like all that he has written on art—like the papers on John Leech and Sir Henry Raeburn, which followed them after a long interval—are vivid and admirable, "done," to quote a phrase which their author himself was fond of using, "to the quick": full of knowledge, insight, and sympathy. Next year he published

an able article on Ruskin's *Modern Painters* in the *North British Review*, and he afterwards contributed much to that periodical, and to the *Scotman* newspaper; while a series of remarkable character-studies of the medical worthies of the past appeared in the *Edinburgh Medical Journal*.

The brief story upon which, after all, his reputation rests most securely, and which will probably last as long as our English tongue, was first prepared as a lecture, and delivered, rather ineffectively and with little success, to the country congregation of a clerical friend. When published in pamphlet form, it at once met with the appreciation it merits; and it has since appeared in innumerable editions both here and abroad. "Rab and his Friends" was a memory of its author's old student days; and he has told the story of the Howgate carrier and his wife and their faithful canine friend with a poignant directness which goes at once to every heart.

It is indeed this quality of directness that constitutes the main charm of all that Dr. Brown wrote. There is so little of the merely literary in his productions, all is so spontaneous, so instinctive; we feel always that the writer is impressed and overmastered with the story he has to tell, with the character he has to portray, and that this soul of fact finds naturally and inevitably its own most fitting body of expression. We may be very sure that Dr. Brown never studied literary form in the manner in which Mr. Louis Stevenson has told us that he himself did; that the author of "Rab" never "played the sedulous ape," or carried about penny notebooks in which to describe scenes and events in the manner of this or the other master of literary expression.

There is a story which Dr. Brown tells, in his *Letter to John Cairns, D.D.*, of Dr. Belfrage, of Slateford. His wife had died

"after less than a year of singular and unbroken happiness. There was no portrait of her. He resolved there should be one; and though entirely ignorant of drawing, he determined to do it himself. No one else could have such a perfect image of her in his mind, and he resolved to realise this image. He got the materials for miniature painting, and, I think, eight prepared ivory plates. He then shut himself up from every one and from everything, for fourteen days, and came out of his room, wasted and feeble, with one of the plates (the others he had used and burnt), on which was a portrait, full of subtle likeness, and drawn and coloured in a way no one could have dreamt of having had such an artist."

This curious story has always seemed to me to give an indication of Dr. Brown's own method of literary work. It was no painful and prolonged apprenticeship in the literary craft, but simply his clear and vivid perception, his instinctive and exceptionally strenuous grasp of this "perfect image in his mind" that enabled him to attain such vivid and perfect expression as is evinced by all his writings.

The present volume contains many of Dr. Brown's letters, which form the very pleasantest reading, so full of freshness and originality are they. Eminently he was a man in whom "the whole" was "in every part"; and he could not put pen on paper without

producing something that was individual in phrase and fancy, something that was a bit of himself. As a writer in the *Edinburgh Medical Journal* has very truly observed—

"his commonest remark to the porter who took possession of his portmanteau at the station, or to the cabman who drove him home, to every one with whom he came into contact, was fresh and original, made there and then, fitted to the occasion, and felt like a breath of fresh air."

The sketches that so frequently adorned his letters, some of which are reproduced in this volume, are delightful. The "Young Saturn," at p. 61, the "Plato, thou reasonest well!" at p. 109, are especially mirth-provoking; and his drawings of the dogs that he loved so well merit Mr. Ruskin's praise for "the quantity of dog life in them," the sense of "the hill weather that they have roughed through together, the wild fidelity of their wistful hearts, the pitiful, irresistible mendicancy of their eyes and paws." Though, in his early days, Dr. Brown had a few lessons from Ewbank, he was practically a self-taught artist; the directness and the power of his artistic and his literary expression alike came from his power and clearness of mental sight, from his vivid apprehension of "the perfect image in his mind."

Dr. Peddie expresses surprise that Dr. Brown, with all his sympathy for things poetic, produced almost nothing in verse. He is, however, mistaken in supposing that his friend wrote absolutely nothing of this kind except the verses which he quotes at pp. 65-67. There is a poem headed "Glen Sannox, September 16, 1873," and printed as a leaflet for private circulation, which—with touches of a humour characteristically wayward and whimsical—is a marvellous self-revelation of its writer, a pathetic expression of the brooding sadness which shadowed his life. Here he pictures himself seated with a friend among the heather in Arran—

"Sitting there without a word, sitting there together,
Looking up that famous glen, filled with its own
weirdness,
Standing up against the blue, filled with to-be-
fearfulness";

and then gives the thoughts of each: she filled with memories of her dead infant; and, for his own case,

"In his eye, a pair of eyes, full of love and duty,
And a face, that is a face of essential beauty—
In his heart an aching void, in his ear a word
Never to be heard again, till God's trump is
heard."

Sadness and sorrow were closely interwoven with the life of Dr. Brown. The long illness and death of his much loved wife was a crushing grief to him; and he himself suffered greatly from uncertain health and mental depression. But, shortly before the end, it seemed to his friends that a placid evening of life was in store for him. He had been relieved from the pressure of professional duties, the trying scenes of which were always a strain to his delicate and sympathetic nature; he had taken to revising and republishing his essays, and, it was hoped, had begun to plan fresh literary work, when he caught the attack of pneumonia and pleurisy which carried him

off after a few days' illness, leaving a sad blank in the midst of his particularly wide circle of warmly attached friends.

J. M. GRAY.

Old John and Other Poems. By T. E. Brown. (Macmillans.)

THE appearance of a new volume of verse by Mr. Brown is always an interesting event. He stands quite apart from his contemporaries. He belongs to, and is influenced by, no school. His strong individuality compels respect.

Hitherto he has chosen, for the most part, to write in dialect; and not content with describing to us the lives, troubles, and pleasures of the Manxmen, has set himself the task of making us familiar with the manner of their speech. And he has won a wide measure of popularity.

Yet it would seem scarcely possible for a patois poet ever to become a universal favourite. Even Mistral and Barnes command only a limited, if increasing, audience. Edwin Waugh, a poet of uncommon merit, is condemned to local fame; although every Lancashire man knows his best work by heart. Burns, pre-eminent as he is among the world's song writers, is more talked about than read. It requires some patience and perseverance to fully understand these men; and to all outsiders, unless they are sympathetic students, their noblest qualities are hidden. But it were idle to complain, since he who seeks may easily find rare beauties to reward him. And to ask these provincial poets to forego their provincialisms were to take from them the power of song. Who cares to read Waugh, or even Burns, when he attempts to write in classical English? Therefore this book of Mr. Brown's is doubly distinguished, both on account of the spirit and beauty of the Manx poems and the singular felicity of many of the verses not written in dialect.

An admirer of "Betsy Lee," with a knowledge of literary history, might reasonably fear for the success of the greater part of Mr. Brown's last volume. And, indeed, the workmanship in the dialect poems is generally stronger than that of the other portion of the book. An occasional uncouthness of rhyme and rhythm is more than pardonable when the words are spoken by a fisherman or peasant. It is not easy to excuse similar faults in poetry of a severer type. And in "Old John" there are very many bad lines marring stanzas of rare beauty. Here is one of Mr. Brown's happiest efforts, the last line of which is woefully weak.

"So the wind came
Purpling the middle sea,
Crisping the ripples of flame—
Came unto me;
Came with a rush to the shore,
Came with a bound to the hill,
Fell, and died at my feet—
Then all was still."

Yet, in spite of such blemishes, which it were unfair to Mr. Brown to pass over in silence, these poems of his newer style are good enough of themselves to have gained for him cordial admiration. Here is a tiny poem of great charm, and especially remark-

able when we remember it is written by one whose previous work has always been dramatic rather than lyrical.

"A garden is a lovesome thing, God wot!
Rose plot,
Fringed pool,
Ferned grot—
The veriest school
Of peace; and yet the fool
Contends that God is not.
Not God! in gardens! when the eve is cool?
Nay, but I have a sign;
'Tis very sure God walks in mine."

Devonshire has given Mr. Brown many a subject for this new batch of poems. There is a song of

"Milk, milk, milk,
Straight as the parson's bands,"

inspired by the dairies of Lynton, which might well have been sung by Mr. Hardy's Tess, and some worthy composer should find music for it. Kingsley, who never tired of praising the loveliness of the West Country, would have been eager to know the man who could write "From Lynton to Porlock."

But Mr. Brown has not completely forsaken his earlier manner; and, after all, the best verse in the volume tells of the sea, "blue with that blue," and the hardy fisher-folk of his beloved island. The stanzas on the Peel lifeboat are extraordinarily vigorous, with the haunting refrain:

"—the fury and the din
And the horror and the roar,
Rolling in, rolling in,
Rolling in upon the dead lee-shore."

They should find a place in Mr. Henley's next edition of the *Lyra Heroica*. Nearly as good, though in a different way, are the lines "To a Schooner." No one can read them without, in some measure, realising that there is a spirit haunts a ship, making her a living being in the eyes of her lovers:

"And now, behold! a shadow of repose
Upon the line of grey
She sleeps, that transverse cuts the evening rose
She sleeps, and dreams away,
Soft blended in a unity of rest
All jars, and strifes obscene, and turbulent throes
'Neath the broad benediction of the west."

Most of the Manx poems, however, in the volume are humorous, full of the homely shrewd wit of the people. It is only in the "Mater Dolorosa, the finest poem Mr. Brown has yet written, that he touches on their sorrows and stirs our sympathies as he stirred them in the story of "Betsy Lee."

It is a rare pleasure to read verse so vigorous and healthy as Mr. Brown's. One feels, as one closes the volume, that he has gained not only a permanent, but a prominent, place among the few real poets left to us.

PERCY ADDLESHAW.

THE CORRESPONDENCE OF THE ÉMIGRÉS.

Correspondance du Marquis et de la Marquise de Raigecourt avec le Marquis et la Marquise de Bombelles pendant l'émigration (1790—1800). Publiée d'après les originaux, pour la Société d'Histoire Contemporaine, par Maxime de la Rocheterie. (Paris.)

THE Société d'Histoire Contemporaine has made an excellent start with the publication

of the present volume; and it makes a fair promise for the future, as it announces as at press or in preparation the *Mémoires de Michot Moulin sur la Chouannerie Normande*, edited by the Vicomte Louis Rioult de Neuville; *Le Dix-huit Fructidor: Recueil de documents, la plupart inédits*, edited by M. Victor Pierre; and *Lettres de Marie Antoinette: Recueil des lettres authentiques de la Reine*, edited by MM. Maxime de la Rocheterie and de Beaucourt. The titles of these works and the names of the editors show the historical school of which the society is representative. Every student of the period of the French Revolution must have regretted that the *Revue de la Révolution* has come to an untimely end. The work it did under the editorship of MM. Charles d'Héricault and Gustave Bord was of the greatest value; the documents it published were extremely interesting; the articles it contained, especially those of M. Simon Brugal on the camps of Jalés and the anti-revolutionary movements in the Gévaudan, were exceptionally well written and based on careful research; and it tapped a source of information in the archives of noble and bourgeois families opposed to the Revolution, which tended to clear up many misconceptions and to elucidate many dark passages. The Société d'Histoire Contemporaine is in no sense the successor of the *Revue de la Révolution*—its editors are, for the most part, contributors, like M. Maxime de la Rocheterie, to the *Revue des Questions Historiques*—but they belong to the same school. It is significant of the impartial tendency of the new historical movement which forms such an important feature in modern French literature, that in these days of the third Republic, when the men and the events of the first Republic are regarded with such enthusiastic admiration by a large majority of Frenchmen, an important share of the investigation into its history is taken by students who are frankly opposed to its results. This anti-revolutionary and anti-democratic party has long possessed an organ in the *Revue des Questions Historiques*; and with regard to the actual history of the Revolution itself, it supported for a time the *Revue de la Révolution*. Its historical sense is stronger than its critical tendency; it does not, like its predecessors in the days of the Restoration, attempt to gain its ends by crude inventions, by reckless abuse, or by mutilating or suppressing documents. Though it heartily disapproves of the Revolution, and does not hesitate to avow its disapprobation, it shows its feelings in its comments on documents, not in mutilating the documents themselves. Faults enough and to spare were committed by the successful side in the course of the Revolution for its opponents in the present day to have no difficulty in justifying their attitude. The impartial mind must admit, with regard to that striking and dramatic series of events, that excessive admiration and excessive depreciation are alike misplaced. It is no part of the duty of the historian to apportion praise or blame; he has only to investigate thoroughly and to narrate as clearly and cold-bloodedly as he can the result of his investigations: it is not for

him to attribute motives or indulge in notes of admiration. For this purpose he needs documents to examine; and to whoever furnishes him with documents, whatever be their motive or mental attitude, he owes his gratitude. Every student of the history of the French Revolution will, therefore, welcome the foundation of the Société de l'Histoire Contemporaine; and if its future publications rival, as they promise to do, the present volume in interest, they should hasten to enrol themselves among its members. Its address is 5 Rue Saint-Simon, Paris, and the name of its secretary M. E. Lédos.

The history of the *émigrés* who left France sooner than accept the Revolution, who pressed the monarchs of the continent to intervene on their behalf, and themselves took up arms against their country, is still imperfectly known. M. Forneron, in two brilliant volumes published in 1884, did but skim the subject; and M. Ernest Daudet has, in spite of much diligent research and useful work, shown that he is not qualified to deal with it satisfactorily. It is only by studying the correspondence and contemporary diaries and journals of the *émigrés* that their mental attitude can be understood. Volumes of Recollections and Memoirs, however charmingly written, have always to be consulted with the greatest care by the historian; and this is more than ever the case with the history of the French *émigrés*. Many of the most interesting of such volumes were written after the authors had returned to France, either during the Empire or after the Restoration of the Bourbons. Their memories are therefore tinged by the light of their subsequent experiences. The part of Chateaubriand's *Mémoires d'outre-tombe*, which relate to his exile, may be cited as affording an illustration of this effect. Excellent as are his stories, exquisite as is his pathetic description of his sufferings in London, they have an air of unreality, and seem to be adroitly exaggerated to attain a more striking picture. Contemporary correspondence gives, however, a faithful photograph of each evanescent shade of opinion, however fleeting, and reveals the actual attitude of the writers as no Memoirs or Recollections can do. Indubitably the most valuable book on the emigration yet published is the *Correspondance entre le Comte de Faudreuil et le Comte d'Artois*, edited by M. Léon Pingaud in 1889. In the letters of the fashionable Paris *roué*—afterwards the adviser and diplomatic agent of the hot-headed young prince, whom misfortune and exile failed to tame, and who is better known in the history of France as Charles X.—could be traced the innermost workings of the intrigues and cabals which divided the scattered band of *émigrés* into more factions than the successful revolutionary leaders in France itself. Their intrigues, their bickerings, and their impracticable schemes can be read at large; and the failure of the emigration to impress the monarchs of Europe with the necessity of restoring the *ancien régime* is amply explained. The party of the Princes hated the secret agents of the King and Queen; the adherents of Monsieur, afterwards Louis XVIII., distrusted the friends of the Comte d'Artois,

afterwards Charles X.; all differed as to whether trust could be reposed in Russia, Austria, Prussia, England, or Spain; the first *émigrés* of 1789 and 1790 agreed in detesting the *émigrés* of 1791 and 1792, who had accepted the Constitution of 1791, and faithfully served Louis XVI. to the end; and every *émigré* refused to allow that any one who remained in France had the slightest claim to sympathy. All of these currents of thought are represented in the Vaudreuil correspondence, and many of them in the volume under review. The Marquis de Bombelles was the intimate friend of the Baron de Breteuil, the agent of Louis XVI. with the foreign powers; the Marquis de Raigecourt was aide-de-camp to the Comte d'Artois at Coblenz and in the invasion of France in 1792; and their wives, whose letters chiefly fill the volume, reflected their husbands' sentiments. Both husbands and wives unequivocally condemn the king's attitude in accepting the Constitution of 1791. "I believe in truth," writes the Marquise de Bombelles on Feb. 16, 1791, "that, without his wife, he would willingly accustom himself to be dethroned and in captivity" (p. 69). "The feebleness of our sovereign puts me in a rage," she writes on May 19, 1791; "you cannot imagine how he is despised by foreigners, and what his nearest relatives say of him" (p. 130). "His position, indeed, is most unfortunate," writes the Marquis de Raigecourt on September 23, 1791; "but it must be acknowledged that he aggravates it by his want of character and by proceedings unworthy of his rank. Were he not my sovereign I should say more" (p. 205). Nor does the Prince, who was the chief idol of the *émigrés*, come better out of the ordeal to which his character is subjected by the publication of these familiar letters. "Qu'est ce que le Roi?" the Comte d'Artois is represented as saying of his brother in 1791 to the Marquis de Bombelles, "Monsieur, dans ce moment-ci, il n'est de Roi que moi" (p. 174).

The personage of the royal family on whose character most light is thrown by the publication of these letters is, however, not the king or the queen or the Comte d'Artois, but Madame Elisabeth, the king's sister. The two marchionesses were her ladies in waiting; Mme. de Bombelles had been educated with her; Mme. de Raigecourt was her best loved and most intimate friend. Readers of Madame Elisabeth's letters already know of her affection for her dear "Bombe" and her darling "Rage," as she called them, and will be prepared for the unbounded affection testified by both ladies for her in return. "Notre Princesse" is the bond of sympathy between them; both longed and even prepared to fly to her side in the moment of danger, and were only kept out of France by her express commands; allusions to her abound on almost every page; each great event of the Revolution is judged by them from the point of its effect upon her position. Mme. de Raigecourt's first thought is ever of Madame Elisabeth. She writes to her husband on September 24, 1792, exactly four days after the cannonade of Valmy, in absolute con-

fidence of the success of the Prussian invasion:

"Mon Dieu, que je suis impatiente de recevoir une de tes lettres! Je te crois maintenant bien près de Paris, et je t'en crois si près que voilà une lettre que je te remets pour notre Princesse. . . . Tu me trouves peut-être bien prématurée d'écrire à ma Princesse; mais j'espère que tu ne tarderas pas à la voir, et je te recommande de lui remettre cette lettre toi-même. Je l'ai arrosée de mes larmes. Hélas! peut-être en aurai-je à verser sur son sort" (pp. 373, 374).

Mme. de Raigecourt's premonition was justified: she never saw her friend again; for Madame Elisabeth was destined to follow Marie Antoinette to the guillotine. It is already well known that Madame Elisabeth was no mundane saint at the court of Louis XVI., as many hysterical and ignorant writers have represented her; but a very ardent politician, who was always urging Louis XVI. to break with the Constitutional party, and to return to the policy and the government of the *ancien régime*. She was possibly an even worse adviser than Marie Antoinette herself: she failed, like the ill-fated queen, to understand the course and meaning of events, and was perpetually worrying the weak king to declare himself against the Revolution. Madame Elisabeth worked, however, on a different line from Marie Antoinette. She was the chief supporter of the views of her younger brother, the Comte d'Artois, at the court, while Marie Antoinette saw through the headstrong ambition of her brother-in-law, and was never wearied of instilling her distrust of him into the mind of her brother, the Emperor Leopold. Mme. de Bombelles distinctly gives this as a reason why Madame Elisabeth did not leave France with her aunts in February, 1791.

"Elle peut ménager les intérêts de M. le Comte d'Artois, empêcher qu'on ne l'isole du plan qu'il est indubitable qui se formera, user du crédit que son attachement pour M. le Comte d'Artois lui donne sur son esprit pour l'arrêter, le calmer, en lui laissant entrevoir ce qu'elle ne pourra lui dire entièrement" (p. 76).

To those who still cling to the legends of the Revolution, it may seem a novelty to represent Madame Elisabeth as an intriguing politician; but, in spite of this, hers is one of those personalities which possess a charm that is heightened rather than lessened by a perusal of the correspondence of her favourite ladies in waiting.

H. MORSE STEPHENS.

The A. L. A. Index. An Index to General Literature. By William I. Fletcher. With the co-operation of many librarians. Issued by the American Library Association. (Boston: Houghton, Mifflin & Co.; London: Kegan Paul & Co.)

WHATEVER may be said of English politics, there can be no doubt that bibliography is rapidly becoming Americanised, and that very greatly to the advantage of bibliography and of all those whom it serves. The Americans have made bibliography utilitarian, and have applied to literature also the talent for labour-saving contrivances that forms so striking a characteristic of the race. It cannot be denied that much of

British bibliography, at least in the earlier part of the present century, was more concerned with the form than the matter of books, and laid more stress upon margins and cancelled leaves, colophons and types, than upon what the author had to say. While there is ample room for Dibdin as well as for Watt, there can be no doubt that the bibliographer of whom Watt is the type is the more generally useful, and it is to this class that the American cataloguer belongs for the most part. The catalogue of the Surveyor-General's Library at Washington has become the completest guide to medical literature in the world, and the catalogues of the great popular libraries of the United States show the desire of their managers to make readily available all the information that the books on their shelves can give. There are many valuable essays and monographs in bygone reviews and magazines. To give this buried literature a new life, the gigantic "Index to Periodical Literature" was successfully executed.

Now comes a work of equal utility. Everyone who has worked or who has even passed an idle hour in rambling over a library, knows the fascination of those shelves where the miscellaneous writers are ranged. That volume of "Essays," of "Studies," may contain the very information that is wanted, the precise thought that will give the needed inspiration for the day. But how shall the average man know that in Smiles's *Industrial Biography* there is an account of Babbage's calculating machine, that F. W. Newman's *Miscellanies* include a searching essay on the Causes of Atheism, that De Quincey wrote papers on the temperance movement? To answer the thousand questions that may arise as to the contents of these polygraphic books, the Index to General Literature has been devised; and "Fletcher" will soon be the rival of "Poole" as a constantly used work of reference in all places where bookish men do congregate.

The scope of the index includes biographical, historical, and literary essays and sketches, reports, and publications of boards and societies dealing with education, health, labour, charities, and correction, &c. The books indexed are all in English, although translations of Renan and Dollinger, for instance, have been admitted. About 1400 collections of essays have been indexed throughout, and, in addition, many references are given to books not included in that list. Opinions will vary as to the books to be selected for indexing. That some few of them are little known outside America, that others can have no permanent place in literature, may be admitted; but all the same, they may supply what is wanted to the inquirer. The "best" book is the book at hand that will give the answer to the particular question that is being asked. A more serious matter is that of omissions, but these may be made good in the supplementary volumes. When Mr. Chamberlain's "Speeches" are rightly included, it is a pity to leave aside a book so full of excellent and suggestive matter as Jevons's *Methods of Social Reform, and other Papers*.

"There can be but little doubt that this work,

in supplying a felt need, will also create a demand for something better and more extensive. It is to be hoped that co-operative efforts, using this publication as a basis, may produce after some years an enlarged edition, as happily disproportionate to this as the 'Poole' of 1882 was to that of 1848 and 1853."

This is so modestly put that it does not do justice to this first issue, which probably contains references to the topics of 40,000 separate essays to be found in the books which are commonest in American libraries, and therefore, with sundry exceptions, in English libraries also. Occasional errors are to be found; but these are few and trivial, when the extent, difficulty, and utility of the work is considered.

Mr. Fletcher and his colleagues deserve, and will doubtless receive, the warmest thanks of all who are interested in literature for this most useful contribution to practical bibliography.

WILLIAM E. A. AXON.

NEW NOVELS.

A Girl's Past. By Mrs. Herbert Martin. In 3 vols. (White.)

Lottie's Wooing. By Darley Dale. In 3 vols. (Hutchinson.)

Micheline. By Hector Malot. Translated by Julia E. S. Rae. In 2 vols. (Ward & Downey.)

Kinsman to Death. By Barry Cottingham. (Eden, Remington & Co.)

Claude Prescott. By James E. Arnold. (Digby, Long & Co.)

Was He the Other? By Isobel Fitzroy. (Fisher Unwin.)

Prose Idyls. By John Albee. (Gay & Bird.)

A Silent Tragedy. By Mrs. J. H. Riddell. (White.)

In Mrs. Martin's story—*A Girl's Past*—we have a hero of the purely English type, remarkable neither for his talents nor for his vices. Brooke Graham was such a character as children are fond of, animals adore, and girls trust—an honest, upright, and downright kind of John Bull. He came into a nice little property at Erdley, in Gloucestershire, and on the day he went down to take possession he travelled with a shabby parson and his three daughters. They were bound for the same place, the Rev. W. Lane having agreed to take the duties during the absence of the permanent holder. Gwen Lane, the eldest daughter, was a girl with a history, and it is with the unravelment of her past life that the narrative is concerned. There is nothing of the commonplace about her. Her character and appearance are alike unconventional, and she completely fascinates Brooke Graham. They fall in love, but they cannot marry, for the painful story of her life is at length made known. Owing to miserable home surroundings, Gwen has been inveigled into a child marriage; and although she was rescued at the church doors, and the youthful scapegrace of a husband went abroad, the marriage was never annulled. Years of wretchedness supervene; the husband re-

turns, and is nearly killed in a railway accident. He is nursed by his young wife, but ultimately dies, and Gwen and Graham marry. The book is sad, but very interesting; and it contains many natural touches and excellent delineations of character.

There is a good deal of the comic element in *Lottie's Wooing*, but we very much doubt whether any English girl would be found to act as Miss Lottie Vaughan did. This erratic member of a family in reduced circumstances came to the conclusion that it was absolutely necessary in the interests of her family that she should capture and marry their landlord. To this task she systematically addressed herself. She bribed a gipsy to tell her that George Barrett—the man on whose conquest she was bent—loved her, and that they would be married; all which the mercenary gipsy did in the presence of Barrett. She got up an alarm about burglars so as to get Barrett into the house; she enclosed to him, as by mistake, a letter refusing an offer of marriage which she pretended she had received; she actually wrote the proposal herself, and left it in a card-basket where her victim might read it; and finally, growing desperate, she sent a mock announcement of their wedding to the *Times* to see if that would force the pace with him. She was thus no model heroine, though there was a great deal of good in her, and she practically saved her family by her cleverness when they were pecuniarily at the worst. The best of the joke was that when she began her machinations she did not care for Barrett at all, whereas she ended by cherishing a deep affection for him. He, on the other hand, had always loved the headstrong, wilful girl, and all her unwomanly acts had consequently been works of supererogation. The next best character in the book to Lottie is her brother Jack. The whole narrative is very entertaining; and as it runs in entirely new grooves, the reader cannot fail to be interested.

M. Hector Malot is a close student of human nature, and some of his novels are among the best of their kind. He has not the force of a Balzac or a Zola, but like them he has the power of getting beneath the surface of his characters. *Micheline* is not happy or pleasant in its subject, but the girl-heroine is unquestionably very skilfully drawn. Her numerous whims and caprices are touched off with great fidelity, but they do not obscure the excellent heart beating beneath. Micheline is the offspring of forbidden love. Her mother, on the eve of being recalled from France to her husband in Chili, leaves her little daughter on the borders of a forest, having first arranged that the father, Prince Sobolewski, shall discover her when out for a walk with his wife. This is done, and the child is brought up by her godmother, the Princess. In a few years the Prince dies, and again in a few years the real mother returns, and becomes governess to her own daughter. She dare not reveal her identity, and a long struggle ensues over Micheline between the adoptive parent and the mother. How that struggle ends the reader must discover for himself. Suffice it to state that the interest of the narrative is well main-

tained to the close. The child unconsciously develops under the mother's charge into a good daughter and woman. The characters in the story are few, but they are all distinguished for their individuality.

Hypnotism is the motive of *Kinsman to Death*, and it shows what a terrible power this may be when irresponsibly exercised. Dr. Leonard Dyke has pursued his hypnotic researches until the matter has become a monomania with him. His beautiful wife is admired by a handsome young baronet, Sir Alan Meyrick. Dr. Dyke loses his head through jealousy. He has a hypnotic subject named George Holt, with whom he can do anything. Having on one occasion thrown Holt into the hypnotic sleep, he puts a surgical knife into his hand, carefully describes Sir Alan Meyrick to him, and bids him kill him whenever and wherever he meets with him. This Holt immediately proceeds to do, much to the horror of Dr. Dyke, who gives himself up for the murder and is confined as a lunatic. The story may be of service in once more enforcing the necessity for the State regulation of the practice of hypnotism.

Claude Prescott is a poor, weak, washy story—just such as any good young person might write. Vice is triumphant for a time, and virtue, in the person of Claude, goes under; but things are put right in the end. The wicked villain meets with an accident, which ultimately proves fatal; and while on his death-bed he repents him of his misdeeds. There is no particular reason, so far as we can see, why this book should have been written, while there is one powerful argument in the plethora of novels daily issuing from the press why it should not have been published.

The heroine of *Was He the Other?* is the very advanced daughter of a country parson. She believes that "the proper study for mankind is man, and that a woman is likely to be the best person to do it." At first she studies life through the gay and naughty novels of Flaubert and Gyp, and then she is thrown into actual relations with humanity through one Leonard Massingham. It appears that this Massingham has a dual existence. When under the influence of one of his twin souls he is all that is good and proper; but when the other dominates him he is a very wicked person indeed. It is the good young man whom Geraldine Fraser consents to marry, yet as she goes to the altar she is subject to misgivings, and wonders whether he is the other and more objectionable party. Hence the title of the sketch, which, apart from its somewhat whimsical basis, is very readable, while revealing no particular talent.

Mr. Albee's *Prose Idyls* are very beautifully and very tenderly expressed. They breathe the spirit and essence of poetry. Some of them extend to only a few lines, and yet they throw a new halo and meaning over the profoundest themes of life and death. They are as delicate as a gossamer web, and yet hold the reader as with strong cords. Such sketches as "White Thoughts," "Pain and Pleasure," "The Bird Sang,"

"A Child of God," and "Brethren of the Common Lot," are exquisite alike in form and in their moral teaching.

We are afraid the reader will find Mrs. Riddell's little sketch, *A Silent Tragedy*, somewhat repulsive. The hero, the Rev. Walter Pernon, takes the chaplaincy of a leper hospital, making a forced declaration that he is himself a leper. To his horror he develops leprosy, and ultimately dies of it. This incident by no means exhausts the interest of the story; but it is the most important one, and necessarily creates an unpleasant feeling.

G. BARNETT SMITH.

SOME COUNTRY BOOKS.

The Nests and Eggs of British Birds. By C. Dixon. (Chapman & Hall). "The nidification of birds," Goldsmith remarked to Johnson, "is what is least known in natural history, though one of the most curious things in it." Since that time many books have been published on birds' eggs and nests of a more or less scientific nature, generally the latter, but none of them cover the same ground as does Mr. Dixon. That indefatigable student of birds here provides an excellent handbook to the oology of the British Islands. It is of a sufficiently desultory character to be read with pleasure; and yet the information it supplies is lucid, particular, and accurate. The author passes each bird in review under four heads: its breeding area and habits in Britain, the range of colouration and measurement in its eggs, and their diagnostic characters. Careful testing shows everywhere the extreme pains which Mr. Dixon has expended on his subject. So far as can be, the size of the egg of each species is given with the utmost exactitude. But he freely owns that it is impossible to distinguish the eggs of certain allied species, such as the terns and pigeons, except by their nests and associations. Some of Mr. Dixon's views are startling. Instead of the old opinion that the cuckoo is a vagrant lover throughout its stay here, he thinks that it pairs annually, and that each pair remains together until their complement of eggs is laid. Rooks too, as a rule, he deems, build their nests only in the morning. His account of the game-birds is specially full and interesting; and we agree with him that in a truly wild state the pheasant is strictly monogamous, whereas in the protected artificial life now led by these birds they have morally retrograded and turned polygamists. Every lover of birds will promote this book to his shelf of authorities. But it is a pity that the author is here and there somewhat careless in his style. Witness the following: "The green woodpecker pairs for life, although it is one of those species that the sexes do not keep very close company after the breeding season is over, being generally met with solitary."

Essays on Rural Hygiene. By Dr. G. V. Poore. (Longmans.) Very profitably has Dr. Poore collected these essays from different periodicals, for all who have to live in modern houses, much more to build them. His ideal of a healthy life is one spent in a country house, with even the smallest patch of garden. As for city life, with its vast concentration of human beings, its river pollutions, its general smoke and noise and insanitary condition, he almost washes his hands of the whole matter. But if a man will lead a country life as he describes it, drinking the pure water and inhaling the fresh air which he there promises him, and committing all sewage and the like to the custody of Mother Earth as soon as possible,

his lot is indeed blessed; and instead of accumulating nuisances around him, he is increasing the fertility of the soil. Parenthetically, it may be remarked that Dr. Poore is no friend to cremation. Burial in earth, with the least intervention of bricks, lead, or oak, is directly a cause of freshening the air, he says, instead of fouling it, while it provides, if churchyards are carefully tended, lovely spots for the enjoyment of the living. The book is full of useful hints on sanitary matters, pipes, cisterns, and the like, and deserves to be read carefully by every householder. The author strongly recommends that in all country houses the offices should be situated in detached turrets, approached from the main structure by a short passage possessing thorough cross ventilation. Such houses he would never have more than two stories high. It is impossible to open this valuable little book without finding useful teachings on some point of domestic economy, and it may be confidently recommended to all who would lead healthy and therefore happy lives.

The Future of British Agriculture. By Prof. Sheldon. (W. H. Allen.) Many people would give a good deal to know what is to be the future of British agriculture. Fortunately Prof. Sheldon has no mind to play the part of a prophet, but from the plenitude of a long experience gives sage counsel how to farm abreast of the time and be ready for whatever may ensue. After pointing out the great falling off in the area of wheat grown in England at present (nearly 42 per cent. in the last twenty-five years), he contrasts it with the increase of permanent grass during the same period, which is close upon 5,000,000 acres. This points to the wisdom of farmers turning their attention to the production of milk, butter, and cheese, especially the first of these commodities, which towns can consume in almost any quantities. Foreign competition keeps down the price of butter and cheese at present. If farmers are to succeed in these dairy products, they must aim at uniformity of quality, otherwise the regular consumer falls away. The Professor wisely advises stockbreeders to choose well-bred cattle, push them on as quickly as possible, and sell speedily. When discoursing on the fine quality of the turf which rears South Down Sheep, he may be reminded that the juicy character of the minute snails found on that herbage is very plausibly supposed to add to the quality of the mutton. Cheddar cheese is at present much in vogue with cheesemakers, and Prof. Sheldon has some useful hints on its production. This little book is well worth reading, and it is pleasant to find that the Professor by no means despairs of the future of agriculture in England. It were to be wished his style could be commended, but what shall be said of such a sentence as—"It is in the nature of Britons not to sit on a back seat, once they can see one in front; and certainly we were not content to 'play second fiddle' to America in cheesemaking"?

Johnson's Gardener's Dictionary. A new edition. Parts II.-III. (Bell.) The revised and enlarged edition of this favourite dictionary keeps up to the high promise with which it commenced. Part II. (Brachysema to Corydalis) and Part III. (Corylus to Ferns) embrace a great number and variety of interesting topics. The editors (Messrs. Wright and Dewar) understand their obligations liberally, and offer precise and lucid information on everything which can reasonably interest a gardener. In short, the book is still, in their hands, what it was before, an intelligent and unfailing companion to the garden. It has grown, and now includes new subjects and fresh information, but it has not become bulky. We have noticed, as specially useful articles, those on Budding,

Cabbage (and diseases of the cabbage), Camellia, Carnation, Cattleya, Chrysanthemum, Conservatory, Cutting. The subject of landscape-gardening finds some advice in plain good taste, under the heads of Bridge, Cascade, Clumps, and Design.

NOTES AND NEWS.

ME-SRS. MACMILLAN & Co. will publish, in the autumn, a translation of Prof. Friedrich von Wieser's work on *Natural Value*. This is the latest development of Jevons's marginal utility theory of value, of which the Austrian school have been the principal exponents. The main purport of the book is to show that the laws of value in the modern industrial state are, fundamentally, natural laws, which would reappear in a perfect or a communistic state, and consequently that rent and interest are not phenomena induced by an artificial state of society, but essentially economic. Incidental to this main argument, we have the explanation of the present distribution of wealth by "imputation of return" and of the empirical cost of production theory as based essentially on the theory which determines value by marginal utility. The book has been translated by Mrs. Malloch (Miss Christian Brown), under the supervision of Dr. Smart, the translator of Böhm-Bawerk's *Capital and Interest*, who will edit it, with an introduction and analysis.

THE War Office are about to make a new departure by the publication, under official sanction, of a book descriptive of the army system and its history. The duty of editing the volume has been intrusted to Lieut.-Gen. W. H. Goodenough, C.B., and Lieut.-Col. J. C. Dalton, who will be assisted by various officers, many of high standing. It will be sought to give this book, which will deal with principles rather than details, a readable character. It will be in four parts: I., the army system; II., the components of the army; III., the army in India and the colonies; IV., the army in war; and it will be illustrated with two portraits and with maps.

MR. JOHN MURRAY will issue in a few days a critical examination of the Home Rule Bill, by Prof. A. V. Dicey, entitled *A Leap in the Dark*; or, Our New Constitution.

MR. WALTER SCOTT will publish shortly Mr. George Moore's play, *The Strike at Arlingford*. It will be in a limited edition, with a design on the cover of the binding by Mr. Albert Moore—who, we may add, is no relation of the author.

A NEW prose translation of Dante, by Sir Edward Sullivan, is announced for immediate publication by Mr. Elliot Stock.

MESSRS. MACMILLAN & Co. will publish immediately the ninth and concluding volume of the Cambridge Shakespeare, edited by Dr. W. Aldis Wright. It contains "Pericles," the Poems, the Sonnets, &c.

THE fifth edition of Volume II. of Mr. Henry Dunning Macleod's *Theory and Practice of Banking*, completing the work, will be published next week by Messrs. Longmans. An index is added to this edition.

MESSRS. GEORGE PHILIP & SON will publish early next month an Atlas Guide to the Continent of Europe, consisting of a series of seventy-two plates, with descriptive letterpress by the late J. Bartholomew; and a Tourists' Art Guide to Europe, by Nancy Bell (N. D'Anvers), author of *The Elementary History of Art*, with upwards of sixty illustrations.

MR. FRANK MURRAY, of Derby, Leicester, and Nottingham, announces a series of novels, with many original features, to be called "The Regent Library of Select Fiction." One of the peculiarities of issue is that the publisher offers to present

the copies on large paper that are not subscribed for to the public libraries of Great Britain, in order of seniority. The first volume of the series will be *Frangipanni*, by Mr. R. Murray Gilchrist.

MESSRS. WHITTAKER & Co. will issue immediately a popular edition of *The Atlantic Ferry*, by Mr. Maginnis, with all the original illustrations and the latest details and "records" of the steamships.

MR. W. H. WELLSMAN announces for publication next month *The Provincial Press in London*, giving practical information about all the provincial newspapers that have either offices or agencies in London.

LAST week we stated that the American subscriptions to the Shelley Memorial amounted to £72, which, it seems, is more than one fourth of the total sum received. The original scheme was to establish a Shelley library and museum at Horsham. But in view of the small response that has been made to the appeal, it is now proposed to apply the money in hand to founding an annual prize for English literature at the Horsham Grammar School. The hon. secretaries of the fund are Mr. J. Stanley Little, Buck's Green, Rudgwick; and Mr. J. J. Robinson, of the *West Sussex Gazette*, Arundel.

THE Elizabethan Society held a special meeting last Wednesday week in memory of John Addington Symonds, who always took considerable interest in the work of the society, and had sent several papers dealing with Elizabethan literature to be read before its members. A paper on "Thomas Heywood" would have been read on Wednesday night had he still been living, and it was thought fitting that a memorial meeting should be held on that date. Mr. Frederick Rogers presided, and claimed that the influence which Mr. Symonds exercised over so many minds of the younger generation lay in his hopeful and cheery outlook on the facts of life and experience. Speeches were made by Mr. James Ernest Baker, Mr. W. H. Cowham, Mr. A. C. Hayward, Mr. J. A. Jenkinson, and Mr. G. Turner; and many interesting and sympathetic letters were read by members of the society who had known Mr. Symonds, or who had been among his correspondents.

THE last of the Positivist Society's lectures for the present season will be delivered at Newton Hall, Fetter-lane, on Sunday, May 28, at 7 p.m., by Mr. F. W. Bockett. The subject will be "St. Augustine." The society is making arrangements for a series of Saturday afternoon visits to the London museums and picture galleries, under the guidance of Judge Vernon Lushington and others; and also for summer pilgrimages to places of interest in connexion with great men.

MR. BERNARD QUARITCH has issued this week the fourth part of his *Dictionary of Book-Collectors*. The only well-known name is William Beckford, of whom a portrait is given. Incidentally, we are told that more than half of the total amount of £86,000, paid at the sale of Beckford's library, came out of Mr. Quaritch's pocket. We are glad to see a new contributor in Mr. Robert G. C. Proctor, who describes the books (mostly the productions of the early Roman presses) in the library of Corpus Christi College, Oxford, which bear an inscription showing that they were purchased at Rome in the last quarter of the fifteenth century by Bishop Shirwood, of Durham, the predecessor of Bishop Fox. Many of them are recorded to have been bound at Rome; but none now retains its original binding. We also notice several articles by Mr. Frederick Clarke, who claims Sir Peter Lely as a book-collector, on the strength of a volume with the autograph of the painter, now in the writer's possession.

THE FORTHCOMING MAGAZINES.

AMONG the contents of the June number of the *English Illustrated Magazine* will be: "Red Cross Hall," by Mrs. Russell Barrington, with a frontispiece and decorative designs by Mr. Walter Crane; "Rhymes to a Little Girl," Part II., by Lord Macaulay; "Mad Medlicott," a complete story, by Mr. Grant Allen; and the first instalment of a story, by a new writer, entitled "Hartmann the Anarchist; or, the Doom of the Great City."

"GOETHE and Heine on the Irish Question" is the title of an essay by Dr. Karl Blind, which will appear in the June number of the *Pall Mall Magazine*.

THE *Scholastic Globe* for June 2 will contain an article, by the Hon. E. Lyulph Stanley, on the organisation of secondary education.

THE summer number of *Cassell's Magazine* will be published early next month under the title of "The Crown of the Year." In addition to a complete story entitled "Hard to Please," by Frances Haswell, it will contain a special fashion budget of summer and holiday dress, illustrated from photographs.

AN illustrated weekly journal, entitled *Commerce*, will appear on July 1, with the sanction of the London Chamber of Commerce. Its aim is to render commercial subjects more interesting and more useful than they have been hitherto. It will be published at Talbot House, Arundel-street, Strand.

UNIVERSITY JOTTINGS.

PROF. MICHAEL FOSTER, who has been nominated to deliver the annual Rede Lecture at Cambridge, has chosen for his subject, "Weariness." The date fixed is June 14.

PROF. RIDGEWAY, the new Disney professor of archaeology at Cambridge, announces a course of six lectures this term upon "Greek Influences in the West and North of Europe." The introductory lecture was to be delivered on Wednesday of this week.

THE Rev. Robert Lawrence Ottley, of Magdalen, has been appointed head of the Pusey House at Oxford, in succession to Mr. Gore, who has accepted a living.

MR. F. J. H. JENKINSON, University Librarian, has been elected president of the Cambridge Antiquarian Society, in succession to Prof. E. C. Clark.

THE next volume in the series of "Great Educators," published by Mr. Heinemann, will be *Abelard*: and the Origin and Early History of Universities. It is written by M. Gabriel Compayré, rector of the Academy of Poitiers.

THE Financial Board at Cambridge have modified their report on the capitation tax—previously mentioned in the ACADEMY—by recommending that the augmentation from 17s. to £2 a year shall be confined to undergraduates.

OUT of regard for "the present serious condition of university finance," the Special Board for Divinity at Cambridge recommend that the stipend of the lecturer in pastoral theology be reduced from £100 to £50. The expenses of the lectureship for the present year will be defrayed out of private liberality.

THE appeal for subscriptions to aid in developing an engineering laboratory at Cambridge has yielded, up to the present time, a total sum of £4848, of which £1000 was contributed by the Duke of Devonshire, and £500 by the late Lord Derby. In addition, valuable donations of apparatus have been promised. It is proposed to commence building at once, so far as the funds permit. The number of pupils now in attendance

is 62, most of whom are engaged in a systematic course of study of mechanical science.

THE Romnes Lecture on "Evolution and Ethics," which Prof. Huxley delivered at Oxford last week, has already been published in pamphlet form by Messrs. Macmillan & Co. A considerable body of notes is appended, which are chiefly concerned with developing the comparison between Greek and Oriental philosophy. Incidentally, they reveal the wide reading of the author. It will be remembered that the lecture ended with a quotation from Tennyson's "Ulysses"; a note refers us also to Browning's "Childe Roland," as another example of poetry divining the feelings of retrospective age.

AT the recent degree day at London University just one-third of the B.A.'s were women—80 out of 241. The colleges best represented were: Bedford, Cardiff, and Holloway, nine each; Aberystwith and Cheltenham, seven each. In the honours list, women came first in three departments—mental and moral science, English, and French. None but women passed the examination in the art and theory of education.

THE collective body of the professors at the Collège de France has recommended M. Maurice Croiset for the chair of Greek, vacant by the retirement of M. Rossignol.

ORIGINAL VERSE.

NOCTURNE—LOVE'S ANGUISH.

O vento dorme, o mar e as ondas jazem.

Camões: "Os Lusíadas."

I.

Whose tears are these that fall

Warm on my cheek?

Why are there tears at all?

Tell me! Ah! Speak!

What cause have tears to fall,

Splashing my cheek?

'Tis but the summer rain,

'Tis but thy daily pain.

II.

What voice is this I hear,

Over the deep,

Calling so loud and clear,

Calling to sleep?

Whose voice is that so near?

Why do I weep?

'Tis but a stray gull's cry,

'Tis but the sea's sad sigh.

III.

Whose fair white arms are those

Stretched out to me

Each day, at sunset's close,

Over the sea?

Whose warm white arms are those,

Lifted for me?

'Tis but the dying light

Folding reluctant night.

IV.

Whose face is that I see,

Out there afar,

Just where blue sky meets sea,

'Neath yon small star?

Who smiles and beckons me,

Out from afar?

'Tis but the white-robed moon,

'Tis but the moon of June.

V.

Whose are those shining eyes—

Beacons of love—

Burning so true and wise

Up there above?

Whose are those constant eyes,

Steadfast above?

Only the stars, those eyes,

Looking from midnight skies.

T. K. DEALY.

Indian Ocean: April 14, 1893.

OBITUARY.

FREDERIC SALMON GROWSE.

WE regret to record the death of Mr. F. S. Growse, one of those Anglo-Indians who, both by learning and by sympathy, have left a name that will be remembered in the East. He died on Friday, May 18, at Haslemere, where he had taken up his abode only a year or two ago, on his retirement from active service.

Frederic Salmon Growse was born in 1847 at Bildestone, a village in south-west Suffolk, being the third son of Mr. Robert Growse, a gentleman of good position. He was educated at Oxford, matriculating at Oriel in 1865, and gaining a scholarship at Queen's in the following year. He was placed in the first class in Moderations, and in the second class in the Final Classical School. Among his contemporaries were the present head-master of Rugby (at his own college), and Sir Charles Crosthwaite (now member of the Governor-General's Council). In 1859, he passed the competitive examination for the Indian Civil Service, and was posted to the North-Western Provinces.

Mr. Growse at once devoted himself to studying the language and literature of the people, as a means to render himself a more sympathetic administrator. The two districts where he served longest were Mathura and Bulandshahr—the one an ancient seat of Hinduism, the other a centre of Muhammadan nobles. Mr. Growse's interests were decidedly with the former. He first became known as an ardent defender of the purity of the vernacular Hindi, as opposed to the official Hindustani. This led to a controversy with Mr. J. Beames, in the *Journal of the Asiatic Society of Bengal*, which was continued for some years. Now, owing to the labours of Dr. Hoernle and Mr. Grierson, there is no fear that the several vernaculars of Northern India will fail to receive due attention.

Mr. Growse wrote two important books, both of which were published by the Government Press at Allahabad, and abundantly illustrated with photographs reproduced by the Autotype Company. *Mathura: a District Memoir* (1880) is an enlarged edition of a local manual which first appeared six years earlier. Partly through the special attractiveness of its subject, and partly by reason of the enthusiasm of the author, this stands out as the most permanently valuable monograph that has been written on an Indian district. The archaeology begins with Buddhist or possibly Greek remains; the architecture ends with a Roman Catholic chapel, built by Mr. Growse himself on oriental models. There are also interesting chapters on Hindu sects, and on the etymology of place-names. The second book is an English translation of the *Ramayana* of Tulsi Das (1883), which also had previously appeared in parts. This poem is a sixteenth century adaptation of the great Sanskrit epic, and occupies the place almost of a Bible among the people of the North-Western Provinces. Finally, Mr. Growse published *Bulandshahr; or, Sketches of an Indian District, Social, Historical, and Architectural* (Benares, 1884). This is chiefly interesting as showing how he was able to transfer his sympathies from a Hindu to a Musalman population, when the requirements of a bureaucratic regime compelled his removal. Though never a *persona grata* to his official superiors, Mr. Growse was gazetted C. I. E. on New Year's Day, 1879.

J. S. C.

MAGAZINES AND REVIEWS.

THE *Boletín* of the Real Academia de la Historia for April opens with a report by Padre Madrazo on S. Maria de Ledesma, a church of the ninth century in the province of

Santander. F. Codera describes a lithographed Arabic work from Fez, and suggests that many other Arabic MSS. may be thus reproduced there. The most important article is by Padre F. Fita on San Francisco de Borgia, throwing light on the attitude of the Spanish sovereigns towards the church, on the last days of Juana la Loca, and on the early history of the Jesuits in Spain. The same writer gives some new documents on Fray Boyl, which enhance the mystery of his career. Perez Pastor shows Sebastian Cabot as a pensioner of the Spanish Government; and Ramon Santa Marie publishes the depositions and the sentence of the Inquisition against forty-two deceased Judaizing converts, ordering the exhumation and burning of their bodies, and the confiscation of the goods of their heirs, at Ciudad-real, March, 1485. Prof. J. Rhys's "The Inscriptions and Language of the Northern Picts" is noted among recent gifts to the Academy.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BARINE, Arrivé. A. de Musset. Paris: Hachette. 2 fr.
 BORHM, G. Ludwig Wekhrlin (1739–1792). Ein Publizistenleben d. 18. Jahrh. München: Beck. 5 M.
 BOURET, Paul. Un scrupule. Paris: Lemerre. 2 fr.
 COUTAGNE, H. Gaspard Dufourprouart et les Luthiers lyonnais du XVI^e Siècle. Paris: Fischbacher. 5 fr.
 DUCÉRE, E. Bayonne historique et pittoresque. Bayonne: Hourquet. 20 fr.
 HUARD, C. Imbault. L'île Formose. Paris: Leroux. 30 fr.
 KUPFERATH, Maurice. La Walkyrie. Paris: Fischbacher. 2 fr. 50 c.
 LECANUET, P. Berryer: sa Vie et ses Œuvres. Paris: Bloud & Barral. 6 fr.
 LÉOTY, Ernest. Le Corset à travers les âges. Paris: Ollendorff. 10 fr.
 MUEHLAN, A. Jean Chapelain. Eine biographischkrit. Studie. Leipzig: Fock. 3 M. 50 Pf.
 NOELLE, A. Beiträge zum Studium der Fabel m. besond. Berücksicht. Jean de La Fontaine's. Hamburg: Herold. 2 M. 50 Pf.
 REINACH, Joseph. La France et l'Italie devant l'histoire. Paris: Alcan. 5 fr.
 ROZICKI, K. v. Die Kupferstiche Danzigs. Danzig: Bertling. 2 M.
 SCHMIDT, Ch. Répertoire bibliographique Straasbourgeois. III. et IV. Straasburg: Heitz. 12 M.
 SCHNEIDER, G. Ueb. das Wesen u. den Entwicklungsgang der Idylle. Hamburg: Herold. 2 M. 50 Pf.
 SIMON, Gustave. La Confession d'une Mère. Paris: Calmann Lévy. 3 fr. 60c.
 SMISSEN, Ed. van der. La Population: les causes de ses progrès et les obstacles qui en arrêtent l'essor. Paris: Guillaumin. 8 fr.
 TIEFF, Frank. Le Drame Norvégien: Henri Ibsen; Biographische Birosen. Paris: Didier. 3 fr. 50 c.

THEOLOGY, ETC.

- ALLARD, P. Histoire des persécutions du 1^{er} au IV^e Siècle. Paris: Lecoffre. 50 fr.
 FEINE, Der Jacobusbrief, nach Lehranschaugn. u. Entstehungsv. rühmten untersucht. Eisenach: Wilckens. 3 M.
 HACKMANN, H. Die Zukunftserwartung d. Jesaja, untersucht. Göttingen: Vandenhoeck. 4 M. 40 Pf.
 HAUSLITZER, J. Zur Vorgeschichte des apostolischen Glaubensbekenntnisses. München: Beck. 1 M. 20 Pf.
 KLOSTERMANN, A. Der Pentateuch. Beiträge zu seinem Verständnis u. seiner Entstehungsgeschichte. Leipzig: Deichert. 8 M.
 SPITTA, F. Zur Geschichte u. Literatur d. Urchristentums. 1. Bd. Göttingen: Vandenhoeck. 8 M.

HISTORY, LAW, ETC.

- CHUQUET, A. Les Guerres de la Révolution. T. VIII. Wissembourg. 1793. Paris: Cerf. 3 fr. 50 c.
 EGLI, E. Kirchengeschichte der Schweiz bis auf Karl den Grossen. Zürich: Frick. 3 M.
 FARIA, Ph. Les Sources de Tacite dans les Histoires et les Annales. Paris: Colin. 12 fr.
 FRIES, K. Quaestiones Herodoteae. Berlin: Heinrich. 1 M. 20 Pf.
 GLASSON, E. Histoire du droit et des institutions de la France. T. V. La féodalité. Les communes, l'église, la royauté. Paris: Pichon. 10 fr.
 GOMEL, Ch. Les Causes financières de la Révolution française: Les derniers Contrôleurs généraux. Paris: Guillaumin. 8 fr.
 HAUSER, K. Baron. Die alte Geschichte Kärntens von der Urzeit bis Kaiser Karl dem Grossen, neu aus Quellen bearb. Klagenfurt: F. v. Kleinmayr. 2 M. 40 Pf.
 HILDEBRAND, F. J. Matthias Quad u. dessen Europae universalis et particularis descriptio. Leipzig: Fock. 2 M.
 MATTHIAS, A. Beiträge zur Baugeschichte der Cistercienser Frankreichs u. Deutschlands. Darmstadt: Bergstrasser. 2 M.
 SCHMIDT, G. Der strafbare Bankbruch in historisch-dogmatischer Entwicklung u. besond. Berücksicht. der Schuldfrage. München: Ackermann. 4 M. 50 Pf.
 STROOS, C. Grundzüge d. schweizerischen Strafrechts. 2. Bd. Basel: Georg. 6 M.
 WAGNER, R. Moltke u. Mühlbach zusammen unter dem Halbmonde 1837–1839. Berlin: Bath. 9 M.

PHYSICAL SCIENCE.

- BERGMANN, P. Die Verbreitung der Anthropologie auf die Erde. Bunzlau: Kreuschmer. 1 M. 20 Pf.
 BERTHELOT, La Chimie au moyen âge. Paris: Leroux. 45 fr.
 DUBOIS, E. Die Klimate der geologischen Vergangenheit u. ihre Beziehung zur Entwicklungsgeschichte der Sonne. Leipzig: Spohr. 1 M. 50 Pf.
 KOEHLER, E. Deutsche Dendrologie. Stuttgart: Enke. 14 M.
 MARCOT, Jules. Souvenirs d'un géologue sur Panama et le Canal de Panama. Paris: Fischbacher. 1 fr. 50 c.
 MIELKE, G. Ueb. die Stellung der Gerbsäuren im Stoffwechsel der Pflanzen. Hamburg: Herold. 2 M. 50 Pf.
 NEUDRUCKE v. Schriften u. Karten v. Meteorologie u. Erdmagnetismus. Hrg. v. G. Hellmann. Nr. 1 u. 2. Berlin: Asher. 9 M.
 WALTHER, J. Einleitung in die Geologie als historische Wissenschaft. 1. Thl. Binomie d. Meeres. Jena: Fischer. 6 M.

PHILIOLOGY, ETC.

- DUMMLER, E. Sigebert's v. Gembloux Passio sanctae Luciae virginis u. Passio sanctorum Theoborum. Berlin: Reimer. 6 M. 10 Pf.
 GOLDSCHMIDT, L. Bibliotheca Aethiopica. Leipzig: Pfeiffer. 6 M.
 GRIMM, J. u. W. Deutsches Wörterbuch. 12. Bd. 5. Lfg. Verleihen—Verpöschieren. Bearb. v. E. Willekar. Leipzig: Hirzel. 2 M.
 HAMANN, K. Bruchstücke e. Sallust-Handschrift in der Dombibliothek zu Trier. Hamburg: Herold. 1 M.
 LANDAU, W. Frhr. v. Beiträge zur Alterthumskunde d. Oriens. I. Leipzig: Pfeiffer. 2 M.
 LEHRBUCHER d. Seminars f. orientalische Sprachen zu Berlin. II. Bd. Lehrbuch der modernen osmanischen Sprache v. J. J. Manisadjian. Berlin: Spemann. 16 M.
 MEISSNER, B. u. P. Bost. Die Banischriften Sanheribs. Leipzig: Pfeiffer. 10 M.
 SARTORI, K. Studien aus dem Gebiete der griechischen Privataltersümer. I. Das Kottabos. Spiel der alten Griechen. München: Buchholz. 2 M. 40 Pf.
 WINKLER, H. Altorientalische Forschungen. I. Leipzig: Pfeiffer. 6 M.

CORRESPONDENCE.

THE MEMOIRS OF CAPTAIN CARLETON: SWIFT OR DEFOE?

III.

Oxford.

This coincidence seems to me a distinct indication of Defoe's authorship. A constant reference to Providence, also, such as that which ends the above story, is one of the "notes" of Defoe. It may be enough to quote *Projects*, 81: "I do not pretend to determine the controverted point of predestination, the foreknowledge and decrees of Providence;" and to refer to *Consolidator* (ed. Morley, 307), where Defoe is again occupied with the mystery of Providence and predestination. Similarly at page 38 the pseudo-Carleton writes: "Tho I am no stiff Adherer to the Doctrine of Predestination," yet to the full Assurance of a Providence I never could fail to adhere;" and references to "Providence," "Fate," and "Fortune" occur at pages 13, 51, 97, 118 *sq.*, 240–242, and 259. Carleton's fly that pestered General Richards on the eve of his death at Alicant has numerous analogues in Defoe's *Apparitions* and *Serious Reflections* (ch. v.: "Of listening to the Voice of Providence").

At page 43 Carleton performs a marvellous feat with grenades,† which Defoe's heroes are never tired of employing. When Crusoe's men burnt the village in Madagascar, they had thirteen hand-grenades, of which they made good use; Captain Singleton's men tried to destroy the Indians by means of them at the

* Swift took no interest in this controversy; for he had written at the end of his *Letter to a Young Clergyman* (1720): "I think the clergy have almost given over perplexing themselves and their hearers with abstruse points of predestination, election, and the like; at least, it is time they should, and therefore I shall not trouble you farther upon this head."

† In the Lethindy affair, of which Carleton writes: "Upon this Success Sir Thomas [Levingstone] wrote to Court, giving a full Account of the whole Action. In which being pleas'd to make mention of my Behaviour, with some Particularities . . ." It is needless to say that the printed official account, which is addressed, not to "Court," but to General Mackay, contains no mention whatever of Carleton's "Behaviour."

siege of the hollow tree (ed. Bohn, 193); and in the delightful story of the steward whose master's house was attacked by burglars, the thieves are first terrified by the supernatural appearance of an ancient gentleman, and afterwards several of them are blown to pieces by hand-grenades dropped down the chimney (*View of Invisible World*, 152 sqq.). Grenades are also mentioned in *New Voyage* (Bohn 417), *Serious Reflections* 140, and *Complete English Tradesman* (1841), 197, 204. Again, the half-pike, mentioned by Carleton (p. 106), is a favourite weapon of Defoe's. When Crusoe was at Quinchang, he had a sentinel "with a kind of halberd or half-pike" at his door; half-pikes are mentioned three times in *Singleton*, "long lances, like half-pikes," "long javelins, as long as half-pikes"; in *New Voyage round the World*, 305, and in *Tour I.* 138. The half-pike, is, I think, once only mentioned by Swift—early in *Gulliver*.

At p. 48 Carleton writes:—"The Malecontents at Home, I remember, grew very well pleas'd after this [the Battle of Steinkirk]; for so long as they had a Battle for their Money, like true *Englishmen*, lost or won, they were contented." This national trait is several times alluded to by Defoe, but most pointedly in *Hymn to Victory* (*Works* ii. 136):—

"An *English-man* has something in his Blood,
Makes him love Fighting better than his Fool;
He will be sullen, lay him down, and die,
Unless he can come at his Enemy:
But, let him loose, you fill his Soul with joy,
He's ravish'd with the Thoughts of Victory.
Let him but fight, give but his Valour vent,
And if he's beaten, he's as well content.
He smiles and dies, wishes the Victor Joy,
Pleas'd with that Valour does himself destroy."

Carleton's very phrase "true Englishman" (and so, p. 279, "the true born Spaniards") suggests "the author of the *True-Born Englishman*," as Defoe loved to call himself. On p. 50 the reader who knows his *Crusoe* will not be surprised to find an account of an earthquake. And here perhaps we may mention the flight of locusts from Barbary (Carleton 233 sqq.). Defoe, too, knew of locusts in Barbary (*Complete English Tradesman* 177); Carleton's phrase "revengeing their own rope upon nature" has its parallel at p. 228 of the same volume: "raising plants by mere violence, and, as it were, a rape upon the earth. . . What rapes are committed upon nature in the production of animals as well as plants!" "A pestilential infection," continues Carleton, "is the dread of every place." There is here an obvious allusion to Dr. Mead's *Short Discourse concerning Pestilential Contagion*, at pp. 31, 32 of which (ed. 1723) is a mention of locusts as causing plague in Ethiopia. It will be remembered that in this work Dr. Mead quotes Defoe's *Journal of the Plague Year* as authentic history. Surely here Defoe is returning Dr. Mead's compliment!

At p. 62 "Mr. Steel (now Sir Richard)" is scarcely Swift's way of speaking of one whom, but one year later, he so brutally characterised in the well-known lines:—

"Thus Steele, who own'd what others writ,
And flourish'd by imputed Wit,
From Perils of a hundred Jays,
Withdrew to starve and dye in *Wales*."

But Steele was a favourite of Defoe's. In the *Review* he wrote (Wilson iii. 184): "I have always thought, that the weakest step the *Tattler* ever took, if that complete author can be said to have done anything weak, was to stoop to take the least notice of the barkings of the little animals that have *Condoled* him, *Examined* him, &c." In *Duncan Campbell* 244, Isaac Bickerstaff is spoken of as "that bright Author who join'd the uttermost Facetiousness with the most solid Improvements of Morality and Learning in his Work." And again (*Review* vii. 63, 72), "The very playhouse feels the effects of it, and

the great Betterton died a beggar on this account, nay the *Tattler*, the immortal *Tattler*, the great *Eq*: Bickerstaff himself was forced to leave off talking to the Ladies, all the while of the Dr [Sacheverell's] *Tryal*, and turn his sagacious pen to the dark subject of Death and the Next World."

It is difficult to think that any reference by Swift would have been so colourless as Carleton's. Lord Cutts, too, is described by Carleton at p. 74 as "one already past any Danger of Oblivion; deep Wounds and glorious Actions having anticipated all that could be said in Epitaphs or literal Inscriptions." Could Swift have written thus of the "Salamander"?

But even more difficult to account for, on the hypothesis of Swift's authorship, is the treatment of General (afterwards Lord) Stanhope in the Carleton Memoirs. Stanhope had been one of the Managers at the trial of Sacheverell, and was a strong and consistent Whig. He certainly was not a master of the art of war, and his surrender with his army at Brihuega was not creditable to his "conduct" as opposed to his "courage." Col. Parnell himself remarks (*War of the Succession in Spain*, p. 292): "To assert that he was a good general, or even a soldier whose heart was in his profession, would be untrue." Yet this is the way in which he is spoken of in the Memoirs:

"Brigadier Stanhope . . . truly . . . behav'd, all the time he continu'd in *Spain*, as if he had been inspir'd with Conduct; for the Victory at *Almanar* was intirely owing to him; and likewise at the Battle of *Saragosa* he distinguish'd himself with great Bravery. That he had not success at *Brihuega* was not his Fault; for no Man can resist Fate; for 'twas decreed by Heaven that *Philip* should remain King of *Spain*, and *Charles* to be Emperor of *Germany*" (p. 118).

Again (p. 238):—

"Where's the Wonder, as the World is compell'd to own, that Heroick Actions and Largeness of Soul ever did discover and amply distinguish the genuine Branches of that illustrious Family."

At p. 239 is another attempt to cast on "Fatality" the disaster of Brihuega:—

"None, who had been Eye-witnesses of the Bravery of either of those Generals at the Battles of *Almanar* and *Saragosa*, could find room to call in question either their Conduct or their Courage; and yet in this March, and this Encampment will appear a visible ill Consequence to the Affairs of the Interest they fought for."

And finally, at p. 311, General Mahoni,

"after some talk of the Bravery of the *English Nation*, . . . made mention of General Stanhope, with a very peculiar Emphasis. [Here follows an anecdote.] But, added he, that great man had too many inward great Endowments to stand in need of any outside Decoration."

Now it is evident that the writer of these passages had some special reason for the insertion of his highly exaggerated panegyrics on Stanhope. Swift seems to me to be out of the question. In political and ecclesiastical matters the two men were bitterly opposed, and it is doubtful whether they ever met; while

* At *E. H. R.*, p. 127, Col. Parnell classes with "cock-and-bull anecdotes" that of Carleton, according to which Gen. Stanhope, "having first pitched his tent within cannon-shot of a besieged fortress, kindly invites his friends to a dinner party," with fatal result. But Stanhope does not appear to have been always very solicitous for the safety or the comfort of his guests. Taubman (*Memoirs of the British Fleets and Squadrons in the Mediterranean* [1710] 18) writes of his attack on Minorca: "The General with incessant Care and Application raised two Batteries on the South side of St. Philip's Castle, himself having fix'd his Quarters in a despicable cottage adjoining, and within reach of the Enemies Shot, which some Strangers found to their uneasiness, whilst they sat at a short repast though honour'd with the Presence of his Excellence."

Swift's relations to another Stanhope—the great Earl of Chesterfield—were marked by a courtly and almost Johnsonian dignity, which is in strong contrast with the extravagant laudations of Carleton (see *Scott's Swift*, 1814, xvii, 345, 359). With Defoe the case is different. The letters addressed to an official in the Secretary of State's office, and printed in *Lee I.* ix. sqq., prove beyond a doubt that Defoe was in the pay of Stanhope in 1718; and it does not seem improbable that the writer may have thought that compliments to the great-uncle might prove acceptable to Chesterfield, then Lord Steward of the Household. I must add that these letters appear to me to be absolutely fatal to Col. Parnell's view of Defoe's "integrity." Macaulay writes of Breadalbane: "It was impossible to say which of his treasons were, to borrow the Italian classification, single treasons, and which double treasons." The same difficulty occurs, and not once only, in the case of Defoe. Prof. Minto's *Life of Defoe* in the "English Men of Letters" Series contains a singularly judicial and unbiased statement of the facts of Defoe's extraordinary career.

Again, as regards a greater than Stanhope, Carleton's attitude is Defoe's rather than Swift's. Swift showed an ever-increasing animosity—as Col. Parnell reminds us—against the memory of William III. Carleton's view of William is from first to last favourable or even enthusiastic, and is shaded only by censures, scarcely erring on the side of severity, on his generalship in provoking engagements under unfavourable circumstances. Defoe yields to none in his admiration of King William, but admits, as was inevitable, that he was not an ever-victorious captain. Thus in *Review i.* 162:—

"I hope no Man will suppose I reflect on the Memory of King William. I know 'tis impossible the Queen should more sincerely wish the Reduction of *France*, than his late Majesty; but if it is expected I should say he was not worse serv'd, oftner betray'd, and consequently hurry'd into more Mistakes and Disasters than her Majesty now is: This must be by somebody, who believes I knew much less of the Publick Matters in those days, than I had the Honour to be inform'd of."

And again (*Serious Reflections* 163):—

"Pray says [a good old Cavalier], When have they had any Victories in *England* since Queen Elizabeth's Time, except two or three in *Ireland* in King William's Time; and then they were so busy, had so many other Losses with them abroad, that they were asham'd to give Thanks for them."

See also the *Hymn to Victory*, in *Works* ii. 128 sqq., where Defoe, in his rude but vigorous verse, expresses the same view. In *Review i.* 334, he relates an anecdote of the Prince of Orange which illustrates Carleton's account (p. 35) of the same engagement: "Luxemburg said of P. of Orange, when advancing to attack him at the Abbey of *St. Denis* near Mons: Il est impossible: le P. d'O. est plus de soldat." The omission of any mention of the massacre of Glencoe, where it is clearly called for after the account of the building of the fort at Inverlochy, is very difficult to explain on the hypothesis of Swift's authorship, or of any hostility on the part of the memoir-writer to the "immortal memory." This fort was well known to Defoe, who repeatedly mentions it and its later commandant, Lieut-Gen. Maitland, in the Scottish volume of his *Tour*.

C. E. DOBLE.

NATHANIEL HAWTHORNE.

London: May 23, 1891.

I shall cheerfully modify my *Life of Hawthorne* on the testimony of Mr. Bridge with regard to what you term (ACADEMY, May

20) "the Cilley myth." But do you not burden me with responsibility for the story more than is fair? In saying that I "gave currency" to the story in my *Life of Hawthorne*, and omitting the author who originated it—Hawthorne's own son—you may be understood by some as implying that I picked up the story without warrant. And indeed you speak of one part of the story as my "assumption." In telling the story, I twice refer to Mr. Julian Hawthorne, in whose *Nathaniel Hawthorne and his Wife* (i. p. 173-5) the whole account of his father's feeling of responsibility for the duel, and his remorse, is given. I have moderated the intensity somewhat, but added nothing. It would have been a rather serious thing to reject altogether the unquestioned statement of an author concerning his own father, whose papers he possesses, unless I had evidence of its error. I submit, therefore, that your reproof does not properly fall on me.

With regard to your remark concerning my severity on Hawthorne for writing the biography of Franklin Pierce, my regret for that campaign document is based less on Pierce's unworthiness than on Hawthorne's worth. Hawthorne does not appear to have privately held so high an opinion as Mr. Bridge of the man his book eulogises; but nothing that Mr. Bridge says quite reaches the trouble of those who feel not only that the book is inferior, but that any such electioneering work was beneath the rare nature and genius of Nathaniel Hawthorne. Pierce induced him to write the book; he did so reluctantly. The work did much to elect Pierce, and Pierce gave the impecunious author a lucrative office. "Each," wrote Hawthorne, "did his best for the other, as friend for friend." As I conclude in my biography (p. 145), "The only distress one feels in such an everyday kind of thing is based in homage to one who was not an everyday kind of man."

MONCURE D. CONWAY.

APPOINTMENTS FOR NEXT WEEK.

- SUNDAY, May 28, 11.15 a.m. Ethical: "Abraham Lincoln," I., by Dr. Stanton Coit.
7.30 p.m. Ethical: "Social Clubs for Working People," by Miss M. S. Gilliland.
MONDAY, May 29, 2.30 p.m. Geographical: Anniversary Meeting.
8 p.m. Aristotelian: Symposium: "Is Human Law the Basis of Morality, or Morality of Human Law?" by Prof. J. Brough.
TUESDAY, May 30, 3 p.m. Royal Institution: "The Waterloo Campaign," II., by Mr. E. L. S. Horsburgh.
8 p.m. Civil Engineers: Annual General Meeting.
8 p.m. Society of Arts: "American Silver Work," by Mr. Horace Townsend.
8.30 p.m. Japan Society: "The Family and Relationships in Ancient Japan," by Mr. W. G. Aston.
WEDNESDAY, May 31, 8 p.m. Society of Arts:
THURSDAY, June 1, 3 p.m. Royal Institution: "The Geographical Distribution of Birds," II., by Dr. R. Bowdler Sharpe.
8 p.m. Linnean: "Polynesian Plants collected by J. J. Lister," by Mr. W. B. Hemsley; "The Anatomy of a new Plant—Melastomaceae, or Gentianaceae, genus novum," by Miss A. Lorrain Smith; "Observations on the Temperature of Trees made in Boulder, Colorado," by Dr. Baur.
8 p.m. Chemical: "Azo Compounds of the Ortho Series," by Prof. Meldola and Mr. F. B. Burls; "The Fluorescence of Camphoric Anhydride," by Dr. Collie; "The Action of Phosphoric Chloride on Camphene," by Messrs. J. E. Marsh and J. A. Gardner; "The Composition of Jute produced in England," by Mr. A. Pears, jun.
8 p.m. Viking Club: "Subsidence of Land in Orkney," by Mr. W. T. Dennison.
8.30 p.m. Antiquaries:
FRIDAY, June 2, 8 p.m. Philological: "The Extensions of the Alliterative Line in Old English Blank Verse," by Prof. Frank Heath.
8 p.m. Elizabethan: "Spenser's Minor Works," by Mr. W. H. Cowham.
9 p.m. Royal Institution: "Study of Fluid Motion by means of Coloured Bands," by Prof. Osborne Reynolds.
SATURDAY, June 3, 3 p.m. Royal Institution: "Verdi's Falstaff," II., by Dr. A. C. Mackenzie, with Musical Illustrations.

SCIENCE.

The Variosum Apocrypha. Edited, with various renderings and readings from the best authorities, by C. J. Ball. (Eyre & Spottiswoode.)

I VERY much regret that illness, and arrears of work consequent upon illness, have delayed my notice of Mr. Ball's excellent book far longer than I could have wished; and I desire to make what reparation I can by commending it earnestly to that increasing class of students who feel that to understand the Bible properly it is necessary also to understand the Apocrypha.

The *Variosum Apocrypha* differs somewhat in plan from its companion, the *Variosum Bible*. For reasons which I have no difficulty in guessing, it has been thought well to make it less a simple registration of the views of previous commentators, and to a larger extent original. I speak at least for the New Testament, in which I was myself concerned. What Mr. Ball has given us seems to me excellently adapted to its purpose. He has succeeded in compressing an extraordinary amount of carefully digested matter into the smallest possible compass. It is little to say that there does not exist a commentary upon the Apocrypha which is at once so concise and so helpful.

I have said that Mr. Ball's is really an original work; and it has several features which I should wish to emphasise. One is, the judgment which is shown in selecting what to comment upon, and what not. Another is, the thought and care which have evidently been spent upon the English of the various renderings, which is often, to my thinking, felicitous—sometimes with that *curiosa felicitas* which does not come without seeking. Take, for instance, this note on the three words *λεπτόν ἐκκίνητον ῥαπρόν* (in the version of 1611, "subtil, lively, clear") Wisd. vii. 22: "Or fine (i.e., immaterial; 'Ariel, my finespirit,' *Tempest*), mobile, piercing." The reader might be interested to study the notes on this page (107) as a specimen of the whole, though many others would serve equally well. Thirdly, the special care which has been bestowed upon the references to parallel passages, which frequently form an effective commentary in themselves. Fourthly, the use which Mr. Ball has made of his Hebrew scholarship in suggesting or weighing the suggestions of others as to the readings of the lost Hebrew original in books where the Greek only has come down to us. These are by no means overdone, but introduced just to the extent which is interesting and scholarly. I am not myself a competent judge on points in which Hebrew is involved; but there is such ample evidence of sound and sober judgment in other parts of the book that I feel sure it must extend to this also.

On one point I think that Mr. Ball has made a mistake. The Cambridge Septuagint should not be quoted under the name of the editor as if its readings represented his individual opinion. The plan of the edition is to print in each case the text of the leading MS. extant, so that, except in the choice of the leading MS. (which is always, where they are available, B or N),

there was no scope for the exercise of critical or editorial judgment.

The *Variosum Apocrypha* has an advantage over the Cambridge Septuagint in that it is able to take account of a wider range of authorities. I do not question the wisdom of the principle on which the apparatus to that edition has been constructed. In the interests of accuracy it was well that it should be restricted to such MSS. as have been critically edited. But for some books this excludes a type of text of great importance. For instance, in the two *Wisdoms* no notice whatever can be taken of the group, 248 Lat. Syr., the readings of which are always ancient, often interesting, and sometimes right. I think, by the way, that Mr. Ball should have noticed one conspicuous instance in which this is the case—the order of the text from Ecclus. xxx. 24 onwards, where A.V. rightly follows this group, and the great mass of Greek MSS. have gone wrong. At the same time, he does notice a number of readings which the Cambridge edition is by its plan compelled to ignore.

Of course, there will be room for difference of opinion on certain points. But the only case I have noticed in which a view is expressed that seems to me clearly and decidedly untenable is the rendering of *οὐ μικρὰς παιδείας ἀπόμοιον* in the prologue to Ecclesiasticus. Mr. Ball's note on *ἀπόμοιον* is "resemblance; perhaps copy (meaning a manuscript)." I know that this is an old view approved (e.g.) by Grotius and Schleusner, and with some support from the Vulgate; but I do not doubt that recent commentators (Fritzsche, Edersheim, Zückler) are right in taking *ἀπόμοιον* to mean rather "difference" (the difference of culture between Palestine and Egypt). Even if Mr. Ball rejects this view, it should at least have been mentioned.

W. SANDAY.

ANOTHER COLLECTION OF ANCIENT MSS. FROM CENTRAL ASIA.

UNDER this title, Dr. A. F. Rudolf Hoernle, of the Calcutta Madrasah, has published in the *Journal of the Asiatic Society of Bengal* a preliminary account, illustrated with four plates, of a fresh find of old Sanskrit MSS., somewhat similar to those brought from Central Asia by Capt. Bower, and to another MS. (from Kashgar) that has been described by Dr. Oldenburg in the *Oriental Transactions of the Imperial Russian Archaeological Society*.

He calls them the Weber Manuscripts—not, it may be as well to premise, out of compliment to the veteran Indianist of Berlin, but after the name of the Rev. F. Weber, a Moravian missionary at Leh in Ladak, by whom they were forwarded to him. According to the story that Mr. Weber heard, they were found by an Afghan merchant, when digging for treasure in ruins near Kugiar, a place about 60 miles south of Yarkand, on the road from Leh, just within the borders of Chinese territory.

The MSS. were enclosed, after the Indian fashion, between two wooden boards, which may be called their original binding; for not only does the hole for the string that once held them together pass through both boards and MSS., but one of the boards is inscribed with the same characters that are found inside. It is characteristic of all the Central Asian MSS. mentioned above, that this string-hole is at one side. In the old MSS. of India proper, there are either two holes, or the hole is in the middle. One board measures $9\frac{1}{2}$ by $2\frac{3}{4}$ inches, the other $7\frac{1}{4}$ by $2\frac{3}{4}$ inches.

The collection consists of fragments of 76 leaves, which can be assigned to nine different parts. They are fragmentary in two ways: no one part is complete, some leaves of each being missing both at the beginning and at the end; and every leaf is mutilated either on the right or on the left or on both sides, though for the most part perfect at top and bottom. The material is paper, and not birch-bark, as is the case with the Bower MSS. The paper varies greatly in thickness, texture, and colour; but it is all made from fibres of the *Daphne* plant, such as is used to this day for paper-making in Nepal. For the purpose of being written on, the paper seems to have been specially prepared with some kind of arsenic sizing, on which the letters were traced.

The most interesting feature of the collection is that the MSS. are written in two distinct types of characters. One of these is the well-known Indian character of the North-Western Gupta variety, being the same type, though a different sub-variety, as that used in the Bower MSS. To the other, in which five out of the nine parts are written, Dr. Hoernle gives the name of Central Asian Nagari, for it is a peculiar angular and slanting form of the Indian Nagari. The type is found in several handwritings, all essentially the same. But one of the parts shows a distinct variety, not merely of handwriting, but of type; and the language of this one part is not Sanskrit. The distinguishing mark is that the dental *th* and *dh* are angular and squarish, instead of being round. Another peculiarity is the curious symbol of a double dot over letters; in fact, a double *anusvara*, which is also frequently seen in Dr. Oldenburg's MS. from Kashgar. But Dr. Hoernle thinks that this last is not so much the indication of a peculiar variety of character, as of a particular language, like the strange ligatures for *lkhk*, *lats*, *yl*, *shsh*, *pts*, *hbb*, *ññ*, *ys*, &c., which are foreign to Sanskrit.

The following are some peculiarities of the ordinary Central Asian Nagari. (1) The curious form of the superscribed vowel *ē*, with its curve turned to the right; (2) the curious form of the letter *m*, which has also been observed on a few coins of Samudra Gupta (380–395 A.D.); (3) the resemblance between the forms of *t* and *n*, which can only be distinguished by the fact that the right-hand angle of the latter is more decidedly acute. Dr. Hoernle gives a table of this alphabet, showing the compound as well as the single letters, and also the numeral figures.

He points out that the Central Asian Nagari bears a striking resemblance to the so-called Wurtu characters of the Tibetans. But the resemblance is closer to some specimens of Tibetan penmanship collected by Mr. Brian Hodgson in 1828, than to those recently published by Babu Sarat Chandra Das. Some of the former specimens are styled *Khachihi*, after *Kha-che*, the Tibetan name for Kashmir, which seems formerly to have also included Khoten. Dr. Hoernle concludes that the modern Tibetan writing is ultimately derived from some form of the Central Asian Nagari.

With regard to the date of the Weber MSS., Dr. Hoernle is unable to give a definite opinion, beyond suggesting that no portion of them can be later than the seventh century, when Sanskrit culture in Central Asia was driven out by the Muhammadan invasion. On palaeographical grounds, he thinks that they may be yet earlier than the Bower MSS., which he has confidently assigned to the fifth century A.D.

He then proceeds to describe in detail the nine several parts of the collection. Of each he gives a specimen—in Nagari, in Roman transliteration, and in an English version. One of the longest (nine leaves) is an astronomical treatise of an archaic type, the composition of which Dr. Hoernle places between the third century B.C. and the second century A.D. Its contents resemble those of two small astronomical

treatises, the *Nakshatra-kalpa* and the *Santi-kalpa*, which are attached to the *Kausika Sutra* of the *Atharva Veda*. The work would, therefore, belong to the last stage of the Vedic period of Sanskrit literature. Another part (seven leaves) appears to be a *stotra*, or hymn, in honour of Siva's wife, *Parvati*, after the manner of the *Puranas*. Yet another is a *kosha*, or Sanskrit vocabulary, which seems to supply a number of new words. Most of the remainder are apparently charms of a Buddhistic nature, similar to those in the Bower MSS. The language is sometimes a barbarous mixture of Sanskrit and Pali, sometimes the "mixed" Sanskrit which anciently prevailed as the literary language in North-Western India and the countries beyond.

One of the parts, however, and the longest of all (twenty-five leaves)—to which reference has already been made as being written in a peculiar type of character—is in a non-Sanskritic language, though many Sanskrit words are interspersed, in an extraordinary spelling. These are mostly names of medicinal plants or drugs. Unfortunately, this portion is the most mutilated of all. Dr. Hoernle surmises that it must be a medical treatise written in some Mongolian (Tibetan) or Turki language, treating of Indian medicine, and therefore using Sanskrit terms. He points out that it belongs to the same class as Dr. Oldenburg's Kashgar MS., as regards both writing and language. And he appends a reading of that MS., with the remark that it seems to belong to the Buddhist Tantrik literature.

It would be superfluous for us to praise the manner in which Dr. Hoernle, the editor also of the Bower MSS., has performed his work.

CORRESPONDENCE.

THE SEMITISM OF THE HITTITES.

London: May 23, 1893.

Prof. Sayce's objection that, under the title just given, I have said nothing to show that the Hittites were of the Semitic race, may be sufficiently answered by referring to my letter on "The Hittite Seal from Bor" in the *ACADEMY* of January 14. I then mentioned evidence with regard to this matter which seems to me very cogent; and, as it had been adduced so recently, I saw no necessity for repeating it. According to Prof. Sayce, the Hittites of Syria and the adjoining country, though they dwelt in contiguity with peoples of Semitic race, speaking Semitic languages, yet were themselves of altogether different origin, and used a language having no Semitic affinities. That this view is not in harmony with the Biblical narratives concerning "the children of Heth," and with the personal names given to Hittites in the Bible, is too obvious to need remark. The fact is, however, important, whatever may be the authority ascribed to the Old Testament narratives. Prof. Sayce alludes to Gen. x. 15, "And Canaan begat Zidon, his firstborn, and Heth." This statement seems to me difficult or impossible of explanation, if there existed the supposed extreme diversity between the Hittites and Zidonians, a diversity far greater than that between Jews, Arabs, and Ammonites.* Neither can I see how, if the supposition in question were true, Sargon, looking westward over a country partly inhabited by people using a language so diverse, could yet speak of "the tongue of the West," as though, notwithstanding dialectal differences, the peoples of the West spoke essentially one language. "The West"

* The case of Zidon and Heth differs from that of more remote peoples, or those with whom it may be supposed that the writer of Gen. x. was but imperfectly acquainted.

would certainly include Carchemish and other confessedly Hittite cities. So far as the present question is concerned, it seems to me of little importance whether the word translated "West" should be read "Akharri" or "Amurri." As to the latter expression, Prof. Sayce admits that

"from an early date the name of Amorite, which was properly confined to the district immediately north of Palestine, had been extended by both Babylonians and Assyrians to the whole of Syria, irrespective of race or language."

I am glad that Prof. Sayce admits the Semitic character of the word *chilani*, which Sargon employs with reference to his palace. But when we are told that this "proves nothing so far as the Hittites proper are concerned," I must confess to an uncomfortable doubt with respect to the existence of such Hittites proper. With Prof. Sayce I quite agree as to the improbability that the pig-tailed personages of the monuments were Semitic, though, as conquerors of alien race, they were for a longer or shorter time associated with the Hittites, and called by the same name. I have the authority of Prof. Sayce as to the improbability of such intrusive conquerors changing permanently and completely the character of the populations over which they might happen to rule (*Races of the Old Testament*, p. 75).

The word *abiriu* from the Papyrus Anastasi, to which Prof. Sayce directs my attention, appears to give additional evidence which is by no means unimportant. With regard to what Prof. Sayce says concerning this word, it is noteworthy that the Hebrew *abbirim* may mean not only "bulls," but also "strong horses" or "stallions" (Jeremiah viii. 16 *al.*).

Supposing—though I am not entirely sure about the matter—that there is no reference to the Hittites in the inscriptions from Zinjirli, this would by no means prove that the Samalian population was regarded as other than Hittite. There may have been no necessity for using the larger designation. I should doubt whether the name of the Samalian god Rekub-el can be rightly regarded as throwing much light on 2 Kings ii. 12. "The chariots (*rekeb* collective) and horsemen of Israel" are to be understood preferably of celestial troops engaged in protecting Israel. These forces are regarded as usually invisible (*cf.* ch. vi. 17); but on the occasion with which ii. 12 is concerned, the celestial fiery troops become visible as a convoy to the departing prophet, while he ascends to heaven with the storm-wind. In some respects a better illustration of Rekub-el is to be found in 1 Chronicles xxviii. 18: "the structure of the chariot (*tabnith hammerkabah*)." Rashi rightly explains these words as meaning "the cherubim on which the Shekinah rides."

The Assyrian word *kirubu* is not perhaps of great importance with regard to the derivation of "cherub," seeing that the same language has also *rukubu* "chariot."

With regard to Prof. Jensen, as he invites vigorous criticism when he has published "a fuller discussion of the subject," it may be best perhaps to wait. Meanwhile, from what I happen to know of the Hittite inscriptions, my anticipations as to the result of this "fuller discussion" are not altogether sanguine.

THOMAS TYLER.

SCIENCE NOTES.

THE anniversary meeting of the Royal Geographical Society will be held on Monday next, May 29, at 2.30 p.m., in the hall of the University of London, Burlington-gardens, when Mr. Clements Markham will be proposed for the office of president, in succession to Sir M. E. Grant Duff, and the medals and prizes will be delivered to the recipients.

THE annual general meeting of corporate members of the Institution of Civil Engineers will be held at 25, Great George-street, Westminster, on Tuesday next, May 30, at 8 p.m., to receive the report of the council, and to elect the officers for the ensuing year.

THE Friday evening discourse at the Royal Institution on June 2 will be given by Prof. Osborne Reynolds, of Owens College, who has taken for his subject "The Study of Fluid Motion by means of Coloured Bands."

THE Rev. E. S. Marshall, of Milford Vicarage, Godalming, and Mr. F. J. Hanbury, are jointly engaged in the preparation of a Flora of Kent.

THE London Botanical Field Class, which was established in 1891, will make seven field excursions during the present summer, the first of them taking place on May 27. The director is Prof. G. S. Boulger.

PHILOLOGY NOTES.

THE contents of the May number of the *Classical Review* (David Nutt) are of less importance than usual. Mr. W. W. Fowler discusses the status of the Flamen Dialis at Rome, with reference to the compulsory inauguration of C. Valerius Flaccus, as described by Livy (xxvii. 8); Mr. H. Richards reviews Dr. Sandys's edition of the *Ἀθηναίων Πολιτεία*, together with the recent German literature on the subject; Mr. H. Stuart Jones criticises Collignon's Study on Petronius, from the same point of view as Mr. Robinson Ellis in last week's number of the ACADEMY; Mr. R. C. Seaton examines the familiar line of Virgil:

"Incipe, parve puer, cui non risere parent'es,"

supporting the conjectural emendation *qui . . parenti*; and the editor incidentally informs us that Mr. F. Haverfield is engaged upon an exhaustive history of Roman Britain.

REPORTS OF SOCIETIES.

ELIZABETHAN.—(Wednesday, May 3.)

W. H. COWHAM, Esq., in the chair.—Mr. Frederick Rogers delivered an address on "The Life and Poetry of Robert Southwell, S.J." Briefly reviewing the social and religious condition of England in Southwell's time, he proceeded to say that it was always interesting, and was often a good mental exercise, to endeavour to understand accurately and to judge carefully the position of a good man who was on the wrong side. Those who believed as he (the lecturer) did, that all the progressive elements in English thought had their origin in the great spiritual and intellectual revival that created the Elizabethan age, would have to say that Southwell was on the wrong side; for the Catholic priest and poet had little conscious sympathy with the ideas and beliefs that were building up the England of his day. And this fact became apparent when we examined his writings. The dominant note in the literature of that day was nationality. It was a more potent force in the world of intellect than religion itself; and it was because of its predominance and potency that England was able to create for herself her place among the nations of the world. There is no trace of any such feeling in his work from beginning to end. For him Rome is above England, church greater than country; and this marks him off from his contemporaries with a clear and distinct line. Intellectually, he was often in touch with them; spiritually, he stood on a different plane. There was a strange, sad beauty about his work that would always make it beloved by true critics of poetry. It was not the beauties of nature, but the beauties of faith, of creed, of ritual that inspired it all. And yet there was a curious modern note now and again. Socialism, making war against unjust competition, might well claim

the Jesuit singer as an ally when they found such lines as these among his verses:

"To rise by others' fall
I deem a losing gain;
All states with others' ruins built,
To ruin run again."

A stern Calvinist, like Isaac Watts, loved the author, and published one of his poems among his own. Puritanism ought to have understood what manner of man he was who wrote:

"Fond fancy trains to pleasure's lure,
Though reason stiffly do repine;
Though wisdom woo me to the saint,
Yet sense would win me to the shrine."

He has left behind him the savour of a beautiful life, lived in a narrow and strange environment, but rising, as the strong soul always will rise, above the dust and gravel of his earth-strewn cage, looking upward and singing his sweet song.—A discussion followed, which was opened by the chairman and continued by Mr. James Ernest Baker, Mr. A. C. Hayward, Mr. J. A. Jenkinson, Rev. E. Lloyd, and other members and friends of the society.

HISTORICAL.—(Thursday, May 18.)

OSCAR BROWNING, Esq., vice-president, in the chair.—A paper was read by Dr. F. Liebermann, a corresponding member of the society, on "The Instituta Cnuti aliorumque Regum Anglorum," being the title given by Dr. Liebermann to an early English law-book resembling the *Consiliatio Cnuti* and the *Quadripartitus*, lately published by the author in Germany, which is preserved in several twelfth century English MSS. and in one French MS. The text of Dr. Liebermann's learned treatise will be printed in the next volume of the society's *Transactions*, to be issued in the autumn.

FINE ART.

MESSRS. DEPREZ & GUTEKUNST have ON VIEW the most recent ORIGINAL ETCHINGS by J. McNeil Whistler, F. Seymour-Haden, Prof. H. Herkomer, R.A., and selections of the Works of Jacquemart, Biscuquemont, Meryon, &c.—18, Green Street, Charing Cross Road, W.C.

THE ROYAL ACADEMY.

III.

WITH Mr. Solomon J. Solomon's large portrait piece, "Your Health!" discussed in our second notice, may be bracketed two other essays in the treatment of artificial light. Less taking at a first glance, less marked by the Anglo-French modernity that characterises Mr. Solomon's work, Mr. J. H. Lorimer's "Evening" (863) is superior to it in solidity, and certainly not behind it in real skill. We are introduced to a demure company of little girls in holiday attire, seated closely packed at a hospitably-decked tea or supper-table, at which they are waited upon by a still more demure company of serving-maids. The table, though it is hardly yet evening, is discretely lighted with shaded wax candles, the yellow tone of which causes to appear still bluer the turquoise of the clear evening sky seen through a window. If this is the climax of a juvenile party confined to the gentler sex, it is a solemn and stately one indeed: the little ladies at table are as well behaved as Spanish infantas, and the severe waiting-maid who heads the array might well be the *Camarera Mayor* herself. The now favourite problem of the natural struggling with the artificial light is very fully observed and delicately rendered, though again a certain timidity is shown in attacking the difficulties inherent in such a subject. Mr. La Thangue's "Punch: a Study by Lamplight" (543) shows a group, very gracefully if a little artificially disposed, of three young ladies looking at the cuts in *Punch* by the light candles veiled with red shades. Here the all-pervading red light which envelopes the personages and the whole room is not quite

true in quality, and, moreover, is insufficiently accounted for by the illumination indicated in the picture.

A genuine humour characterises Mr. Ralph Peacock's "Verily man is created extremely impatient"—a combat of words, which may soon be exchanged for a more energetic mode of argument between a furious Arab and a nigger, who by keeping his temper manages to be much the more aggravating of the two. And Mr. Peacock's execution is better than that which we generally associate with paintings of the anecdotic order. Mr. T. C. Gotch, like that modish French painter, M. Jacquet, relies in a great measure for effect on the picturesque if rather nondescript dressing up of his models. The "Miss Hegan Kennard" shows a young lady of great personal beauty, wearing an evening dress of white satin, with a large black velvet hat, and holding, instead of the Louis-Seize cane that might be expected, an unaccountable wand of bulrushes. This, by the way, must be a favourite property in Mr. Gotch's studio, for unless we are deceived, it did duty last year—and more appropriately, too—as the sceptre of a peasant girl. This painter's touch is broad and rich, his modelling good, his colour appropriate, but a trifle dull and lacking in vibration.

Why is it possible to admire, while it is quite impossible to describe with any acceptance, Mr. Henry Woods's pictures? His execution has matured until it is now excellent of its kind; few members of the school can be said to succeed better in depicting these Venetian *popolani* of to-day, if we choose to look upon them merely as so much furniture, intended to stock in agreeable fashion certain byways and corners of old Venice, cleverly reproduced à l'usage de l'étranger. No one of these commonplace and passionless performances, which from year to year succeed each other with such praiseworthy regularity, rises sufficiently above its fellows to leave any very definite impression on the mind. The best on this occasion are "The First Communion Veil"—with some very able drawing of barocco sculptures in the background—and "Cloisters of the Frari Church, Venice."

It is idle to hope for any improvement in Prof. Herkomer's style of portraiture, so long as it meets with well-nigh universal acceptance among those who delight in seeing their counterfeit presentments on the walls of Burlington House. We hold, indeed, that the popularity of this painter—thus sustained whether he paint well or ill—is one of the surest signs that popular taste in these matters has made no substantial advance. A certain force of impression, a certain breadth, a certain power of obtaining a superficial "good likeness" cannot be denied to the Anglo-Bavarian artist. But then the force is much less real, the modelling much less solid than it seems; and the conception, in male portraiture, is the essence of unrefinement. Under these circumstances no useful purpose can be served in analysing such perfunctory works as "Colonel N. Barnardiston—Presentation Portrait" (88); "John Marquess of Bute, K.T."; "His Grace the Duke of Devonshire"; or "Edwin James, Esq."

Mr. Oulless stands on an entirely different footing, and commands our respect even though we may take exception to certain technical mannerisms, which, as time goes on, certainly show no tendency to diminish. Take for instance two portraits of hunting squires in all the glory of scarlet (we ought, no doubt, to say "pink"), immaculate breeches, and boots—the full length "Albert Brassey, Esq." (139), and the half-length, "G. H. Pember, Esq." (154). Where an inferior artist would have struggled in vain with the inherent difficulties of portraiture under these conditions, Mr. Oulless, by simplicity, dignity, and style,

transfigures, without exaggerating or falsifying, his subjects. Another artist who hardly ever fails to give proof that he has based his portraits on a very definite and a very human conception of his sitters is Mr. Carter, who falls short, when he does fall short, by reason of a certain dirtiness in the handling of the flesh. His "Miss Butler" (533), notwithstanding a nun-like sobriety of colour which seems to us out of place in the pictures of the young, is one of the best portraits of children in the exhibition, and, indeed, stands alone in its perfect simplicity and absence of self-consciousness. Genuinely pathetic too, because so unaffectedly human, is the same artist's "The Ven. Archdeacon Holbech" (842).

The late John Pettie had a broad sweeping brush, and much brilliancy, if no great thoroughness of execution; and these bravura qualities lend a certain attractiveness even to such subjects—in themselves not especially stimulating—as the three-quarter length "William Bunce Greenfield, Esq." (143), and the full-length "Allerman Thomas Wright, J.P., Ex-Mayor of Leicester." The deceased artist is seen here with his best qualities of breadth, simplicity, and directness, and also with that peculiar mannerism from which he could never get away—the abuse of an all-pervading yellowish light and a too vitreous quality in the atmosphere, lending to his canvases, whether portraits or genre scenes, an irritating monotony of aspect. Mr. Pettie's men and women never give us anything to think, much less to dream, about. They pose before us simply and unaffectedly, yet for all that unmistakably, the painter's personality asserting itself chiefly in the superadded energy which he imparts to them.

It is a novelty to find Mr. Andrew C. Gow coming forward as a painter of portraits on the scale of life as he does here with his "N. L. Cohen, Esq." (280), a work on which, sober and unpretending as it is, he has evidently bestowed great pains. The picture is interesting by reason of that something of Flemish or Teutonic simplicity and seriousness which marks it; the modelling has solidity and finish, while character is by no means wanting; but unfortunately we miss the crowning Promethean quality of life.

Though England just now possesses many practised and a few excellent painters of landscape and marine subjects, it can scarcely be said that there is a school of English art coming under this category, which it would be possible to describe by any salient characteristics, or any unity of standpoint in the contemplation and giving back of the various aspects of nature. We do not wish to be understood as arguing that this is absolutely a disadvantage, although under the circumstances the re-creation of a national style in landscape must inevitably take longer than it would do, were a body of workers advancing shoulder to shoulder, united together by bonds of sympathy and community of aim. Of the older and more universally popular artists whose style has long since been definitively formed—we might, perhaps, say petrified—it would serve no particular purpose to say anything on the present occasion. They still have material success, and the favour of *le gros public*; and this must suffice them. Among these, however, though he is often placed in the same category, should not be reckoned Mr. H. W. B. Davis, who appears ever fresh and various in his transcripts of nature, however much we may take exception to his coldness and occasional crudity of colour, to his absence of generalisation, to the unconvincing character of his sunlight. The prospect of a flowering country lane, with its chequered sunlight and shadow—called after a central feature, "Elder Bush" (103)—has, with

its excess of delicately wrought detail, much of the tenderness and simple nature-worship of an early Flemish landscape. The cattle scene, "Evening" (164), with its rising vapours succeeding to rosy sunset, is harmoniously, yet a little too deliberately, composed, and shows a broader generalisation than the painter generally indulges in. "An Orchard in Picardy" (205), if cold in the quality of the sunlight, gives, in its very coldness, a breath of the true northern spring—bright, yet treacherous. Least satisfactory of all Mr. Davis's contributions to the Academy is his large landscape, "Loch Maree" (537).

Mr. David Murray's vast canvas "Hampshire" (589) is an interesting experiment in the direction of decorative landscape on a large scale. Taking a section of fair English country framed in red-trunked firs, with clumps of flowering furze bushes, giving variety to the foreground, and a distance of coast and blue sea, the Scotch artist has treated these elements in the so-called classic style, deliberately submitting himself to the influence of Claude Lorrain and the painters who followed in his train. The effort is an imposing one, which would have pleased us still better had the artist had the courage to adopt a still higher, clearer key of colour, to make his generalised page of nature sparkle with light—in fact, to treat it as primarily the decoration that it really is.

Nothing here is more personal, more tender in its simplicity than Mr. C. W. Wyllie's landscape, with the over-sentimental title "Summer Flowers: It seemed as if the day were one Sent from beyond the skies" (267). Its entire foreground is a delicious tangle of wild flowers and weeds, in all the untrammelled luxuriance of midsummer, the middle distance and background being made up by the windings of a wide tidal river tinted pale blue by the reflections of a smiling sky of tempered radiance. Some simplification in the distance, with its red-toned buildings clustered on and near the river, might have still further improved the picture; but its foreground is an exquisite piece of work, and not only exquisite in the spirit and finish of its technique, but in the pathos of its simple truth. The whole has that indefinable English charm which a French critic once so delicately expressed, when in speaking of Mr. Hook's works he described them as giving forth a mute prayer.

In his twilight landscape, "On a Cornish Cliff" (480), Mr. Adrian Stokes has a subject closely akin to that treated by M. Duez in an immense canvas now (or lately) at the Luxembourg. A green solitary cliff, abrupt yet not threatening, overhangs the sea, and round its base cattle have gathered, while in a sheltered hollow a fire has been lighted. The moment chosen for representation is that peculiar one, just after sundown, when there seems to be in nature a short period of pause and rest—when the warm grey sky is still delicately tinted with rose; when the green is darkened, yet strangely intensified; when the perception of relative distances becomes confused. If perfect success, under these circumstances of exceptional difficulty, has not been attained, the result is nevertheless a very interesting work; and we feel that the artist loves the grapple with nature in her less familiar aspects.

It is interesting to find Mr. Alfred East—one of the most earnest and convinced of the younger school—occupied, in "Newby Bridge, Windermere" (809), with a subject a little away from those russet October woods, those pale, delicate vapours of morning and evening, which apparently interest him most in nature. This is a scene of wind and rain, necessarily chilling and dulling the tonality of the picture, with a country high-road

boldly cutting through the centre of the green, storm-tossed country, somewhat after the fashion of the Dutch masters. A tribute of admiration must be given to the genuine skill shown in overcoming difficulties of no common order, though one feels that the work might, without forcing the note, have been made to express—or to suggest—beneath the surface more than it actually does. More in Mr. East's usual style is the large landscape, "The Golden Valley" (837). Good performances of their kind are also Mr. Ernest A. Waterlow's "The Old Bridge" (43) and Mr. J. Clayton Adams's "The Evening Sun" (552).

Mr. Henry Moore's canvases are what they have always been—great sections of azure palpitating sea, canopied by skies of a harsher blue, and sparingly dotted over with white-winged craft—the unresting waves modelled with a solidity, a vivacity and power which it is no longer necessary to praise, since they have so long been praised without a dissentient voice. Still, the result here is good, honest, invigorating prose, rather than that vaster, that more overpowering view of the sea in which the painter would find himself at one with the poet. Mr. Moore has this year a dangerous rival in a little-known artist, Mr. Thomas Somerscales, who sends a seascape, "Corvette shortening sail to pick up a shipwrecked crew" (434), in which the heavy bosom of the ocean, dark azure under a serene evening sky freed from the clouds which, rose-tinted by the sunset, are just sinking below the horizon, is presented in unsurpassable fashion. The colour, skilfully veiled, and broken here and there with a subtlety and truth giving proof of the closest and most sympathetic observation of nature, has a greater variety than Mr. Moore can command, while the new marine painter manages, with all the delicacy of his finish, to avoid the pitfalls into which excessive industry has betrayed Mr. Brett. This is certainly more poetical prose than that of the elder master, but it is not as yet more than prose; and the performance must be classed as a superb study rather than among complete and suggestive works of art. The true personality of the sea—if so awkward an expression be permissible—more definitely asserts itself in the veteran Mr. Hook's coast-scene, "Good Liquor—duty free" (211), where we have fisher-folk battling on the shore with the green, frothing waves for certain barrels and wreckage, which give its name—a genuine Royal Academy name—to the picture. The movement, the semi-transparency of the hungry waters are admirably given; but the figures are, as usual, not more than commonplace: they fail to convince or to prove themselves an inevitable part of the composition.

CLAUDE PHILLIPS.

NOTES ON ART AND ARCHAEOLOGY.

It is officially announced that the term of office of Sir F. Burton, as director of the National Gallery—which might otherwise be cut short under the limit of age—has been extended until March 1894. Sir F. Burton is now in his seventy-seventh year.

MR. HAROLD RATHBONE has on view at the Hogarth Club a series of pictures. Most of them are portraits; but "The Communion of Jeanne D'Arc," from the Walker Art Gallery at Liverpool, is also included.

THE ninth ordinary meeting of the Japan Society will be held on Tuesday next, May 30, at 8.30 p.m., at 20, Hanover-square, when Mr. W. G. Aston, late Japanese secretary to the British legation at Tokio, will read a paper on "The Family and Relationships in Ancient Japan, prior to 1000 A.D." This will be

followed by a discussion of a paper read last April by Mr. D. Goh on the same subject.

On Sunday, May 14, Baron Eötvös, as president of the Hungarian Academy, unveiled the bronze statue of the poet John Arany, which has been placed in the grounds in front of the National Museum. The statue is the work of a native sculptor, M. Strobl, and is placed on a marble pedestal designed by the architect, M. Schickedanz. The poet is represented seated on a bench, leaning forward, with a book in his hand, apparently meditating on what he has just been reading. On either side of the pedestal are seen the bronze figures of the wild Toldi and the patient Piroska, the hero and heroine of Arany's principal poem. The ceremony of unveiling was eminently favoured by the weather, and was attended by the members of the Government headed by the Prime Minister, by the officers of the garrison headed by the Platz-Commandant, the representatives of the municipality, and an immense concourse of people of all ranks. The poet died on October 22, 1882, when a sketch of his career appeared in the ACADEMY.

FROM the eleventh annual report of the managing committee of the American School of Classical Studies at Athens, we learn that certain changes have been made in the administration. Dr. C. Waldstein, on resigning the office of director, has been appointed professor of ancient art; while Prof. R. B. Richardson, of Dartmouth College, has been appointed chief executive officer for a term of five years, with the title of secretary. It has also been decided that the teacher sent out annually from the United States shall henceforth be styled professor of the Greek language and literature. The report concludes with a catalogue of 274 photographs taken by a member of the School, and with a very useful list of modern works on Greek archaeology.

HERR TWIETMEYER, of Leipzig, has sent us a catalogue of a very large number of prints, &c. which he offers for sale. Naturally, the early German masters—Albert Dürer, Behaim, Aldegraver, Altdorfer, &c.—are best represented; but there are also good examples of Vandyck and Boucher-Desnoyers, and the rare "Infantry Regiment" of Jacob de Gheyn.

THE STAGE.

MR. GEORGE ALEXANDER promises the production of the long-expected piece by Mr. Pinero, called "Mrs Tanqueray's Aunt," for this evening (Saturday), at the St. James's Theatre.

THE once postponed performances of Signora Eleonora Duse were to commence at the Lyric Theatre on Wednesday night. We note with some regret and surprise the unusual increase in the prices to be charged during the engagement of this lady. She has yet to make her name in England, and it is not always by any means that London audiences have ratified the judgment pronounced on theatrical performers by perhaps too enthusiastic America. Paris is probably the only centre from which we should be willing to accept a reputation ready made. The reputations which Paris has conferred generally last—the patent of artistic nobility which she bestows is at least unquestioned. Modjeska came to London heralded by an American fame. She succeeded here better than she deserved, but still not brilliantly. Her mastery of our tongue was, in truth, ridiculously insufficient. Jananshek—who was also loudly heralded from "the other side"—had practically no success whatever. Yet Signora Duse may be a genius for all that we know. It remains to be seen.

THE performance of "Othello," given last week at St. George's Hall, under the direction of Mr. William Poel, and by the aid of the Shakspeare Reading Society and of Miss Hall Caine, who was specially engaged, enabled Mr. Glossop Such (who took the initiative in regard to the performance) to display to the public a rendering of the Moor, capable and robust, if not precisely subtle. The audience, we believe, found Mr. Such sufficiently impressive; and his merits were indeed obvious. Mr. William Taylor's "Iago" was perhaps considered not quite adequate: it is nevertheless an achievement for an amateur to sustain attention at all in a part so exacting. As Desdemona, who is truly the central character of the piece—round whom the audience's sympathies centre—Miss Hall Caine was found singularly acceptable, performing as she did with ease and grace, looking the part charmingly, and adding to her qualities of appearance and style the touch of imagination and of pathos. The part of Emilia was rendered by Mrs. Murray Carson with a certain almost classic dignity, which speaks well for the actress, though it may not have been absolutely suited to the character of Emilia. Emilia is, in fact, eminently womanly, but eminently common. Mr. Allan Nugent, Mr. G. H. Blagrove, Mr. Ham, Mr. Wilton, Mr. Doré Mannering, and Mr. C. E. Bright appeared respectively, and with much credit, as Cassio, Roderigo, Montano, the Duke, Brabantio, and Gratiano—the Brabantio being, perhaps, especially good. That the play was well "staged" can hardly be open to question. There was a very pretty dance, which was encored. Mr. Vinning had supplied some capital music. The performance, even where it was not altogether satisfactory, was leagues in advance of the customary effort of the amateur; but that, indeed, is to be expected in any theatrical enterprise over which Mr. Poel presides.

AN "illustrated recital" of Dante Gabriel Rossetti's famous and admirable poem, "The King's Tragedy"—one of the two finest works, as we conceive it, of his latest years—is to be given at Queen's Gate Hall on the evenings of June 1 and 2, Miss Hall Caine being the reciter, and Mr. Herbert Basing representing one of the most important of the characters—*dramatis personae* we can hardly call them. There will be a select choir, and Miss Mary Chatterton will be heard at the harp. The performance is announced as under the direction of E. L. Massingberd. The proceeds will be given to the funds of the Society for Promoting Woman Suffrage.

MUSIC.

LEONCAVALLO'S "PAGLIACCI."

THIS opera was produced at Covent Garden last Friday week, and with brilliant success. Of the work itself we have already written. Its cleverness and general effectiveness we have fully acknowledged; and a second, or rather third, hearing only reveals these qualities in still more forcible manner. Mascagni with his "Cavalleria" inaugurated a new era of opera: he selected peasants rather than princes or superhuman beings for his *dramatis personae*; he wrote music full of melody in the popular sense of the word; and he avoided many of the conventional weaknesses of Italian opera, and, above all, the terrible lengths of both Meyerbeer and Wagner. It was undoubtedly a start in the right direction, and it might safely have been predicted that he would have many followers. Of these Leoncavallo is one. Indeed, in the matter of dramatic instinct we regard him as equal, and in that of

workmanship as the stronger of the two composers. It is just that skill in handling his material that makes it so difficult to gauge the true merits of Leoncavallo, to see him as he really is. Nevertheless, mere cleverness, though in itself excellent, should not warp judgment. We cannot discover any genuine strength in the music; and, on the other hand, there are many reminiscences which may perhaps testify to the composer's honesty, but which do not argue in favour of strong originality. But it may be said that the composer is still young; and that the more he borrows now, the better will he be able to repay later on, and with interest. That may be so; and yet in some young composers there is a process of assimilation, which more than justifies the borrowing. And this, at present, we miss in "Pagliacci." Nothing succeeds like success; and the composer, having made a triumphant tour through Europe, has now made a conquest of London. Not to notice that success would be as ungenerous as unfair. He deserves to enjoy it to the full; but the real test of the composer's powers will come when he has to maintain the high position so speedily won. Anyhow, the reception accorded to "Pagliacci" is pleasing; enthusiasm is encouraging. The performance of the work at Covent Garden was a very fine one. Mme. Melba sang and acted delightfully as Nedda; and De Lucia as Pagliaccio displayed power and intensity, especially at the close of the first act. M. Ancona was excellent as Tonio, and Mr. Richard Green made a favourable operatic *début*. Signor Mancinelli conducted in an able manner, and was evidently in sympathy with the music of his talented countryman. The piece was mounted with the care and completeness to which Sir A. Harris has accustomed us. The composer was present at the performance, and shared in the honours of the evening.

J. S. SHEDLOCK.

MUSIC NOTES.

THE fifth Philharmonic Concert on Thursday, May 18, opened with an interesting overture by Rheinberger entitled "Demetrius." M. Otto Hegner played a Pianoforte Concerto in G by Hans Huber. The composer, who is teacher at the Basle School of Music, has written a Symphony, an Opera, and other works. But from this Concerto, in which flashy writing seems to have been the principal aim, one does not gather a favourable idea of his powers. The programme included a setting by Mr. Erskine Allon of the ballad "Annie of Lochroyan" for soprano solo, chorus, and orchestra. The music is picturesque, charming, and clever; this ballad is, indeed, one of Mr. Allon's most successful efforts. Miss L. Lehmann sang with much feeling. The concert concluded with Beethoven's Symphony in D, given with spirit under the direction of Dr. A. C. Mackenzie.

RAOUL KOZALSKI gave his second Pianoforte Recital at Prince's Hall, on Friday, May 19. The programme commenced with Beethoven's Pianoforte Concerto in G, the orchestral part being played—or rather pounded out—on a second pianoforte. Master Kozalski played some portions exceedingly well, but the whole thing was an artistic mistake. There is no lack of genuine pianoforte solo music, and, therefore, no excuse for presenting a great work in this manner. It was followed by two Chopin pieces. Of the D flat Prelude, the young performer gave an affected reading. His tendency, apparently natural, to linger over a note or phrase should not be encouraged. He played two pieces of his own, though not so interesting as those selected for the first Recital. An Hungarian Fantasia by Liszt, for two pianofortes, was a warning to depart, of which some took heed.

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